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LONDON, SATURDAY, OCTOBER 30, 1858.

REVIEWS.

The History of France. By Eyre Evans Crowe. In Five Volumes. Vol. I. (Longman.)

We have in these days become so accustomed to a piquant literary diet, that a work executed according to the method that was prevalent a hundred years ago, whatever its intrinsic merits, runs an imminent risk of being neglected. If it is true, on the one hand, that writers were misled by the so-called "dignity of history," into a neglect of minor details, not less illustrative of human progress than battles and treaties; it is no less true, on the other, that the historians who first made this discovery have availed themselves of its assistance to such an extent, that even were a Hume or a Gibbon to arise amongst us, neither the elegant simplicity of the one, nor the "measured march" of the other, would redeem them from the charge of frigidity. But, if we are correct in this opinion, what chance of popularity can he expect, who has little to recommend him beyond the importance of his subject, who possesses neither the pictorial skill and epigrammatic vivacity of the one class of writers, nor the classic style of the other? It is true that an English history of France was a *desideratum* in our literature. But we fear that few people are sufficiently conscientious in the task of self instruction to read one upon that account alone. It is a disagreeable thing to be obliged to say of any author who combines so much industry and ability with so complete an absence of egotism and conceit as Mr. Crowe, that the highest success he can hope for his present work is, that it should be considered a useful book of reference. Yet we hardly know how to say more. Style, as such, he does not seem to have studied. He possesses that degree of fluency which the practice of composition brings with it. But he shows no anxiety to choose the best word instead of the second best; to finish his periods harmoniously; or to stimulate the slumbering attention by a happy illustration or allusion. His method we have already described. He treats his subject according to the old-fashioned idea. Great public events are the sole furniture of his pages. Nor even when these are of such a nature as to justify a warmer colouring, does he deviate one shade from his general rule of composition. Yet within the limits of the present volume are comprised such events as the Sicilian Vespers, the battles of Crecy and Poitiers, and the French Jacquerie; all of which he "takes in his stride," seemingly unconscious of any peculiar interest attaching to them. Perhaps it is now time that we should give our readers some evidence of the truth of these criticisms, and we accordingly subjoin Mr. Crowe's account of the Sicilian Vespers, and the battle of Crecy:

"It was the Tuesday after Easter, in the year 1282, a day devoted to the festival of the Holy Spirit. The inhabitants of Palermo repaired in crowds on that fine summer's evening to a village church dedicated to the object of the day's reverence. French soldiers, more police than soldiers at the time, came to the number of 200 to the *festa*; with their usual insolence they began to hustle the men and insult the women, under the pretence of seeking for concealed arms. A French soldier named Drouet, behaving in this manner to

a young Sicilian wife, was struck by her husband's stiletto. The cause and the result of the quarrel soon spread through the crowd. 'Death to the French' was the universal exclamation, no sooner uttered than executed. All the French were killed. The rumour, the passion, and the cry were communicated to Palermo, and found a population but too ready to echo and embrace it. The French in Palermo were attacked, soldiers and monks and civilians. Sicilians reminded each other of the massacre of Agosta, where the French had put all the inhabitants to the sword, and the terrible precedent was eagerly followed. Not only in Palermo, but throughout the island, the rising became general, and with the same immediate result, except at Messina, which the French for some time defended. According to Villani, 4000 French perished in the massacre of the Sicilian Vespers."

Such is Mr. Crowe's colourless description of the Sicilian Vespers: here is his account of the Battle of Crecy:

"Edward drew up his army in three lines of battle. The young Prince of Wales (he was not more than thirteen) nominally commanding the first, but under the guardianship of the Earl of Warwick and Geoffrey of Harcourt. The second line was commanded by the Earls of Northampton and Arundel. The third kept round the king, who took post near a windmill on a height. Froissart gives but 800 men-at-arms and 2000 archers or less, to each division. The king, on a small palfrey, a white baton in his hand, accompanied by his two marshals, went from rank to rank, and encouraged his men.

"Four knights whom the King of France had sent to reconnoitre the English, returned with an account of how they were drawn up. They advised Philip not to attack that day, after a fatiguing march of four leagues. The king thought the advice good, and was desirous of conforming to it: he therefore gave orders that those in front should halt, and wait till the others came up. But as those in the rear advanced, the vanguard, not liking to be outstripped, moved on again, and the whole of the French army in confusion thus came in presence of the English. The latter were not prepared to take advantage of the confusion, the knights being dismounted, and the king determined on fighting a defensive battle. When the King of France saw the English, his blood stirred, says Froissart, his purposes of deferring the battle were forgotten, and he ordered the Genoese to advance. These archers now pleaded fatigue, and declared that, after the march, they were not prepared for great exploits. A shower of rain, which fell at the same time, damped at once their courage and the strings of their cross-bows. They came forward, however, with three shouts, firing their *arbaltes*. It was only at the third shout that the English replied by a volley of arrows, which fell thicker, quicker, and more fatal than those of the Genoese, the archers firing three times for one of the Italian cross-bowmen. The English at the same time made use of *bombards*, sending forth iron shot, according to Villani, 'which seemed like God's thunder to shake the earth.' The Chronicle of St. Denis attributed to the fire of these pieces of artillery (the earliest used in battle) the discomfiture of the Genoese. Villani also says, that they were pressed upon by the horse of the Due d'Alençon. The king, seeing their hesitation, called out to his men 'to kill the *ribalds*.' The inconsiderate order was obeyed, and the French were thus employed in slaughtering their own cross-bowmen whilst the English arrows rained upon them in their confusion. The knights in their heavy armour, instead of being able to charge in order upon the English line, were entangled and mixed up with the Genoese archers, whilst the Irish and Welsh soldiers from the English ranks crept in amongst them, and slew the French knights with their knives. A body of them succeeded, nevertheless, in getting free of the press, and in charging through the English archers upon the men-at-arms round the Prince of Wales. It was then that those in guard of the Prince sent to his sire for aid. But Edward,

who saw the fight and its probable results, first asked, was his son slain, or wounded, or fallen? Being told that the Black Prince was in none of these conditions, but fighting valiantly, Edward replied: 'Then don't send to me for aid, for I am determined that the boy shall this day win his spurs; and the honour of this battle shall be his, as well as of those who are around him.' The Counts of Alençon and Flanders were amongst those who were able to reach the Prince of Wales' line, and Philip was anxious to join them; but the English archers had re-closed their ranks, and cut off the retreat of the knights who had ventured so far. The Counts of Alençon and Flanders were slain. Louis le Blois, the king's nephew, and the Duke of Lorraine, with the Counts of St. Pol, Auxerre, and Harcourt, perished. The blind King of Bohemia charged between two knights, to whom he was tied with thongs, and perished with them. His crest and plumes were found on the field, and brought to the Prince of Wales, and ever after worn by him. According to Villani, some of the English mounted their horses towards the close of the battle, and, charging the French, completed their rout and confusion. Jean of Hainault stood by the French king, who had but few nobles round him, and about sixty followers. He furnished him with a fresh horse when the one the monarch rode was shot with an arrow, and at last forced him to retreat, telling Philip, 'There was no use in flinging himself away; that what was lost one day might be recovered another.'

These descriptions may be very well in their way, but we have read them before. The battle of Poitiers, too, is described with so much brevity, that nobody who here reads of it for the first time could possibly make out what became of the bulk of the French army, which numbered 60,000 men. What we now require from an historian who leads us over travelled ground is, that he should have some special acquaintance with its features. And in battle pieces, more particularly, we look for some description of the locality, and some picture of the field itself, which shall enable us thoroughly to comprehend the action.

So much for Mr. Crowe's style and method. With his narrative we have no further fault to find, except that it is occasionally too compressed. For instance, in the account of Edward III.'s claim to the throne of France, the statement of the case is inadequate:

"The most obvious mode of flinging off such usurped suzerainty was to put forward his claim to the crown of France, as descended from Isabella, daughter of Philip the Fair, and sister of the three last kings. Philip of Valois claimed the throne by no better feudal right. The Salic law, afterwards invoked, could not possibly apply. It merely ruled, in centuries past, the inheritance of fiefs, and fiefs now passed to females. The French kings and court had adjudged Artois to the female, and excluded the male heir. If any other rule had been adopted with regard to the crown, and daughters had been of late once or twice set aside, this was done by the law of expediency and power, not by that of precedent or right; and if Philip's claim to the regency, when the last king's widow had been left pregnant, was preferred to Edward's, it was, as the historian of the time relates, simply because the latter was an Englishman and a foreigner. The greatest bar to Edward's claim of the crown of France through his mother was certainly, that if it descended to females, there were other females nearer to the succession, the daughters of Louis Hutin and of Philip the Long."

Now, whether the Salic law did, or did not apply to the French succession at this period, Edward's claim was equally preposterous. On the first hypothesis, its absurdity is, of course, obvious. But on the second, there were no less than three families between himself and the French throne, i.e. the daughters of the three last kings. But

Edward's attempt to evade this patent dilemma, Mr. Crowe has neglected to notice. That monarch pretended that although females were excluded by the Salic law, claimants in the female line were not. Yet even upon this hypothesis, flimsy as it was, Edward was not the heir, but the King of Navarre, son of Jane, daughter of Louis X. But it certainly seems to us that the fact of this Princess being set aside at the death of her father in favour of her uncle, is a sufficient proof that the Salic law was recognised by the French nobility in the case of the Royal family, whatever it might be elsewhere.

Of Mr. Crowe's other qualifications for an historian, we are inclined to think favourably. His deductions from remarkable events are distinguished by good sense, and display a natural turn for generalisation, which however great a snare to its possessor, no historian can afford to be without. We have little doubt that he is right in considering Edward's claim to the French throne to have been employed merely as one weapon of offence; and that his real object was to recover the continental possessions of his family in full sovereignty. It is, in fact, more glorious for Edward himself to suppose that this was his design. For in that case, by the peace of Bretigny he accomplished all he sought, and the war which preceded was, of consequence, eminently successful; while from the acquisition of the French crown he was nearly as remote as ever. As Mr. Crowe points out, Edward is not to be blamed because he did not see, what it was reserved for a later generation to see, that France must ultimately belong to Frenchmen:

"It was impossible for an English king of that age not to feel how deeply his house and country had been wronged by France, and by what injustice and trickery they had been despoiled. That the acquisitions of Philip Augustus and his successors were merely an inevitable development of nationality, an irrefragable resumption of their own by the French people, was truth that could not yet have dawned upon the conviction of a Plantagenet. He knew merely the spoliation and the unworthy manner of it, and he was fully warranted in seeking the recovery of his heritage by counter-claim or battle."

If this rule of judgment had been more commonly adopted by historians, we should not have so many misrepresentations of kings and statesmen as we have now.

In the following remarks on the Sicilian Vespers, Mr. Crowe shows the eye of an historian:

"This catastrophe, and the causes which produced it, have been narrated because in truth they are the first events which interested and involved all Europe in what might be called a political struggle. Previously such hostility prevailed between Italy and Germany, England and France, whilst all united together to drive the Saracen from the Holy Land. But a division of Europe into two camps, with kings and courts marshalled against each other, had not taken place. France and Frenchmen were now embarked in Italian policy, and took the place of imperial ascendancy there, whilst an altogether new kingdom, that of Aragon, took up the Ghibeline or imperial cause against France, and commenced a rivalry, which, however interrupted, was destined to fill centuries of the history of both countries."

Of the difference between France and England, Mr. Crowe well writes:

"One great difference between France and England was the existence in the former country of a princely aristocracy, placed far too high above the provincial baronage to form with it one order or assembly. A Count of Champagne or a Duke

of Normandy could not be brought to attend a king's court twice in the year; whilst a decree or decision of lesser barons could scarcely be binding, except upon each other. Even such minor meetings seemed to have fallen into disuse; kings, like Robert, relying upon ecclesiastical synods. And though a king's court existed, there was nothing like a parliament in France, for either judicial or legislative purposes, throughout the eleventh century.

"With Louis the Fat, and with Suger his friend and minister, not only did a France arise, but institutions sprung up in France, partly resuscitated, partly adopted from imitation of the Norman kings, partly suggested by the peculiar state of the country. Amongst these institutions was the royal court or assembly of the barons of the duchy of France, considered as a tribunal before which refractory nobles might be summoned. It was the court of the lesser peers, which, as the power and dominion of the monarchy increased, was swelled into a court of great peers or princes, and to which such magnates became amenable. The remarkable institution of raising the peasantry under their curates, and leading them to war, a habit scarcely reconcilable with either feudal or civic organisation, was another remarkable creation. Louis the Fat's sanction of municipalities was equally anomalous. It was not, like Henry the First's charter to London, a recognition of middle class and civic rights in his own capital and chief towns. This Louis carefully avoided. It was the acknowledgment of franchises in towns which belonged to his neighbours and his rivals, and intended more to injure and diminish the power of these than to arouse the civic classes to the support of the crown."

We have been thus copious in our extracts from Mr. Crowe's volume, because we wished to guard ourselves from the possibility of doing him injustice by our opening remarks. The reader will now be able to form a tolerably good opinion for himself of Mr. Crowe's powers. He is a careful and a useful author; and possibly his succeeding volumes may entitle him to higher praise. But he fully deserves our thanks for the earlier part of the present one, which forms a compendious digest of a period of French history far too confused and uninteresting for the ordinary student to unravel. The very names of Merovingian and Carlovingian are fraught with the recollections of inextricable dynastic entanglements — of countless family branches—and the obscure, untraceable rise of the modern European states. Through this uninviting maze, Mr. Crowe will be a welcome guide.

We would ask Mr. Crowe, in conclusion, whether it would not have been better to conclude his first volume with the Peace of Bretigny, instead of carrying on the English and French wars into the middle of the second period? These wars, rather more than a century in duration, seem to divide themselves naturally into three periods, the first extending from the invasion of Edward the Third (1338) to the Peace of Bretigny in 1360; the second from 1360 to 1415, during which most of our conquests were lost; and the third from 1415, the date of Henry the Fifth's expedition, to about 1450, when, without any formal peace, all attempts against France were tacitly abandoned by this country.

A History of the Literature of Ancient Greece.
By K. O. Müller and Dr. Donaldson. In
Three Volumes. (Parker.)

LET us first distinctly state what this important work is, and how it is arranged.

It is a history of the Literature of Ancient Greece from first to last. It starts with the obscure and almost mythical beginnings,

when the Muse was manifested only in "the rude songs of husbandmen, in the simple hymns of the early altar service, and of the joyous or melancholy incidents of social life, or at best in the epic rhapsodies of the wandering minstrel." And it goes down to the time when "Greek books were printed with moveable types, and when those, with whom the language was still vernacular, had even surrendered to the scholars of the north and west their last useful labours of interpreting the works of their forefathers." This history is digested into three large octavo volumes; but it will be more to our present purpose to regard it as bipartite, and to divide it into that which is the work of K. O. Müller, and that which is not.

The work of the late great German scholar occupies the first volume, and rather less than one-third part of the second. He begins with a chapter on the Language, and another on the Religion of Ancient Greece, regarding these as all-important subjects of examination, language and religion being "those creations of the human intellect which in general are prior to poetry, and which naturally precede poetical composition." His last chapter is on Isocrates, the history of Attic prose having been pursued through a series of statesmen, orators, and rhetoricians, from Pericles down to this point. It will be at once perceived, not only that Müller stops short of the highest eminence attained by the Greek intellect in this particular branch of its development, but that he had gone a few years beyond the date of Socrates, without having yet touched upon his history. To that great practical and speculative teacher he was about to retrace his steps, recognising in him a new beginning, "not only of Attic training, but of human cultivation in general." The salient points in Müller's work, so far as he brought it down, are too numerous to be drawn out in detail: we need only mention, as anterior to the able history of the Attic Prose-Writers, that of the Homeric Poetry, of the Elegiac, Iambic, and multiform Lyric Poetry (with an especial reference to the *Æolic* School of this last kind), of the early philosophers and historians, of the great tragedians, and of Aristophanes with the old comedy.

Now, this history was undertaken by the author about the year 1835, at the instigation and for the "exclusive use" of the Society for the Diffusion of Useful Knowledge. The first twenty-two chapters were translated into English by Mr. (now Sir) George Cornewall Lewis, who had previously translated "The Dorians" of Müller, as well as the great work of Böckh, on "The Public Economy (Staatshaushaltung) of Athens;" and to whom the whole credit of Müller's engagement as a writer for the English public is, in fact, due. In the spring of 1839, having received a public appointment which engrossed the whole of his time, Mr. Lewis transferred his task to Mr. (now Dr.) Donaldson, who, accordingly, is the translator of the last fourteen chapters. The fruit of their joint labours appeared in a complete form early in the year 1840, and took the rank of an original work, the German text not having at that time been published. Müller's death supervened in August of the same year; and then it was that the idea of completing his work was first suggested to Dr. Donaldson. The Society for the Diffusion of Useful Knowledge gave him the commission, and a few pages of the con-

tination had been published when the Society came to an end. He heard no more of the work from that time until the summer of 1855, when the present publishers, having become possessed of the copyright, requested him to carry out his original undertaking. The result is the admirable continuation that occupies the remaining two-thirds of the second volume, and the whole of the third.

In the execution of this task, Dr. Donaldson has pretty closely adhered to a list of headings to intended chapters, which had been left by Müller, and which constituted as it were, a "series of essays" for his successor to write upon. This deference to Müller's intentions, however, has not precluded a modification of his posthumous suggestions, which is the result of a sound and discriminating judgment.

We now quote the author's own words about his performance; and the position which this work occupies, as against that of Colonel Mure, is indicated at the close of the extract :

"The period which is comprised in these narrow limits is more than eighteen centuries; and I need hardly say that I do not pretend to give new or original information on all parts of this extensive survey. There are several subjects which I have made my own by special study, but an equal attention to all the authors would have involved the unprofitable labour of a *Chalcenterus* or *Bibliothecas*. I have therefore considered it my duty to avail myself of recent as well as ancient learning, and for this reason I have referred more frequently than Müller did to modern authorities. Every special obligation has been carefully acknowledged in the notes. But I have been constantly indebted for suggestions, guidance, references, and other assistance more or less valuable, to the *Bibliotheca* of Fabricius, to the literary histories of Schöll, Westermann, and Bernhardy, to the philosophical researches of H. Ritter, Hegel, and Schleiermacher, to the *Fasti* of the late Mr. Clinton, and to the dictionaries of Drs. A. Pauly and W. Smith. It has often been of great advantage to me to be able to refer to the learned volumes of Dr. Thirlwall and Mr. Grote; and I have much regretted that the latter scholar has not yet published his promised discussions on Greek philosophy. The greater part of Mr. Mure's valuable work treats of the authors who had been previously reviewed by Müller: and my own chapters on Xenophon and the minor historians were written before I had an opportunity of seeing his fifth volume, in which alone he has traversed some of the ground surveyed in my continuation."

Dr. Donaldson has prefixed to the history a very interesting notice of the Life and Writings of Müller. The following is a brief summary of what is there narrated.

Karl Otfried Müller ("Otfried" was assumed in 1819 as a distinctive literary prænomen) was born at Brieg, in Silesia, on the 28th of August, 1797. His father, at that time a young Lutheran pastor, prepared him for the gymnasium of Brieg, and the gymnasium, in its turn, for the University of Breslau. Here he entered at Easter, 1814, and studied under Schneider and Heindorf, the latter of which names is familiar to readers of Niebuhr's "Life and Letters." Heindorf was a member of Niebuhr's coterie at Berlin, and is well known by his commentaries on Plato and Horace. Among the varied pursuits which Müller's indefatigable industry led him to undertake—philosophy, botany, theology, modern history, and oriental languages—classical antiquity in its widest range and compass still held the chief place, and caused him in the

spring of 1816 to remove to Berlin, which stood at that time highest among the Universities of Germany. He resided but a year at the Prussian capital, passing as Ph. D. at Easter, 1817; but meantime his exertions were enormous. In February, 1817, he tells his brother Edward that he "is surrounded by books; fifteen to twenty folios mostly open were lying on chairs, on the sofa, on the ground, intermixed with countless borrowed books, which in spite of threatened fines he could not return to the public libraries." His exercise for the doctor's degree was expanded into the well-known "Ægineticorum Liber," a treatise on the "History and Antiquities of Ægina," dedicated to Augustus Böckh, in whose school of classical scholarship Müller had finally enlisted himself.

A short interval of tuition at the Breslau *Magdalenaum* occupied the time between his degree and his appointment by Heeren as *Professor Extraordinarius* of ancient literature at Göttingen, and as joint director of the Philological Seminary in the same place. Müller was rejoiced at getting to this celebrated seat of learning: he calls it, in writing to his parents, the "place of places" for him; and it became his home for the rest of his life. On his leaving Breslau, the Hanoverian government allowed him four hundred dollars to defray the expenses of a stay of eight weeks at Dresden, where he had long wished to study the remains of ancient art. He arrived at Göttingen in the early autumn of 1819, and was warmly received by Dissen, the editor of Pindar, and the other philological professors. The "De Tripode Delphico," and the "Orchomenos und die Minyer" (the first volume of his great work on the "Greek races and cities"), appeared during 1820. But no book-learning was able to damp a normal cheerfulness and liveliness, which marked him through life. In writing to his sister Gottlieb, he would go on rhyming every two or three words to the end of the letter:

"In the same spirit of innocent pleasantry we are told how he and his immediate intimates at Göttingen acted charades of the most ludicrous ingenuity. For example, in representing the word 'Iphigenie,' the tallest of the party would appear holding his hat over his head to indicate the capital 'I,' with its dot; another on all fours would exhibit a 'Vieh' (*phi*); and a third with fantastic gestures would imitate the *genie* of the last syllables. The excitability of Müller's temperament often relieved itself with exclamations, and a ludicrous story is told of a mistake occasioned by his frequent ejaculation, 'Himmel, O Himmel,' when he was much delighted. A Silesian lady of his acquaintance invited him to hear her daughter's splendid performance on the piano-forte. 'Himmel, O Himmel!' cried the enraptured listener. 'No,' interposed the gratified parent; 'it is not Himmel but Hummel who composed that piece.'

In the summer and autumn of 1822 the Hanoverian government again showed its judicious liberality by enabling Müller to undertake a journey into Holland, England, and France. In Holland he made the acquaintance of the archaeological professor, Reeuven, at Leyden; in England, of Dr. Marsh, Bishop of Peterborough, Mr. Payne Knight, and Colonel Leake; and in Paris, of Letronne and Raoul-Rochette. Two years later appeared "Die Dorier," which was a separate title given to two further volumes of his "Races and Cities." This work, which exhibits, perhaps, a greater mass of well-digested erudition than any other single product of German learning, was published

in 1830, under the title of "The History and Antiquities of the Doric Race, by C. O. Müller, translated from the German by Henry Tufnell, Esq., and George Cornewall Lewis, Esq." Oxford, 2 vols. 8vo.

Having been raised in 1823 to the rank of *Professor Ordinarius*, Müller was enabled in the following year to marry the daughter of the celebrated jurist Hugo, and commenced a life of the truest domestic felicity in Göttingen. His establishment is described as a model of elegance and comfort; and the arrangements, which had been all suggested or superintended by himself, were jokingly said by his friends to be in the "Græco-Silesian" style. From this time until 1839 his life moved smoothly along, marked only by the production of his important works, a list of which is not here necessary, and by the increase of his happy family, until five children surrounded the scholar's genial and hospitable table. It was in the summer of 1839 that the long-desired opportunity presented itself of visiting Greece in person, with a view to an ocular inspection of the classical remains. He started accompanied by an artist and two friends, the artist having been provided for him at the expense of the government; and having spent three months in Italy, they reached Athens early in 1840. Here Müller spent some time, then travelled for forty days in the Peloponnesus, returned to Athens, and set out on an exploring tour in Northern Greece in the very hottest season of the year. It was his last journey. The exhalations of the Copaic fens, and exposure to the sun while copying inscriptions at Delphi, brought on a nervous bilious fever; and he died at Athens on the 1st of August. The place of his interment is a hill near the Academus, where a monument has been erected to his memory.

We pass over the touching account of all the blank sorrow which was caused by the arrival in Göttingen and in Silesia of the wholly unexpected news: and we beg to call the reader's attention to the following admirable critical estimate:

"As a classical scholar, we are inclined to prefer K. O. Müller, on the whole, to all the German philologists of the nineteenth century. He had not Niebuhr's grasp of original combination; he was hardly equal to his teacher Böckh in some branches of Greek philosophy, antiquities, and palæography; he was inferior to Hermann in Greek verbal criticism; he was not a comparative philologer, like Grimm and Bopp and A. W. Schlegel, nor a collector of facts and forms like Lobeck. But in all the distinctive characteristics of these eminent men, he approached them more nearly than most of his contemporaries, and he had some qualifications to which none of them attained. In liveliness of fancy, in power of style, in elegance of taste, in artistic knowledge, he far surpassed most if not all of them. Ancient mythology and classical geography were more his subjects than those of any German of his time; he will long be the chief authority on ancient art; and he laid the foundations for a new school of Latin criticism. He was always ready to recognise the truth, when discovered by processes with which he was less familiar; and did not, like too many of his countrymen, surround himself with a wall of national prejudice beyond which he could see nothing excellent or admirable. Both for the great qualities which he possessed, and for the faults which he avoided, we would concede to K. O. Müller the place of honour among those who, in the German universities, have promoted the study of ancient literature since the commencement of the present century."

It is our intention to continue this notice in a future number, and to examine then

more particularly the labours of Dr. Donaldson. The remainder of our present space shall be devoted to a statement of Müller's views on a part of the great Homeric question. Every scholar knows that, down to the year 1795, modern philologists as a rule (Vico, who died in 1744, and Bentley are exceptions), followed the general voice of antiquity in regarding the Iliad and Odyssey as the production of the poet called Homer. In that year Wolf's *Prolegomena* appeared, and effected a complete revolution. Wolf's theory, as is also well known, was that a series of lays and epic ballads had been handed down from early times, and tacked together into the Iliad and Odyssey by Pisistratus and his literary friends. His first and most important argument was, that no written copies of the Iliad and Odyssey could be shown to have existed during the earlier ages to which their composition is referred, and that without writing such long and complicated works could neither have been composed nor transmitted to posterity.

It became clear at once that Wolf must be opposed on one of two grounds; either by denying his premises altogether, or by drawing a different conclusion from them. Some ardent enthusiasts on behalf of the personal Homer began again to maintain that the poems were preserved in writing from the beginning. Müller, who was thoroughly convinced by the researches of Wolf on this point, has given accordingly a complete summary of the arguments which contradict such an opinion. The facts that we have no credible account of written memorials of that period; that any historical data founded upon written documents prior to the commencement of the Olympiads are few and worthless; the variety of existing inscriptions of an earlier date than the time of Solon; the varying form of the text itself, particularly as it appears in the citations of ancient authors; and, lastly, the language of the Homeric poems, with the digamma peculiarities involved in it as a matter of course—all these considerations are clearly stated on behalf of the oral tradition of the great poems.

But Müller by no means inferred from this the ballad theory as held by Wolf. He believed that the Iliad and Odyssey might have been composed, handed down, and recited entire at festivals without the aid of writing; although our modern habits of loose and desultory reading render it very hard for us to appreciate the enthusiastic intension of mind which rendered this possible. He thus regarded the two great Homeric poems as having existed entire long before the time of Pisistratus, but as having been broken up into short ballad-like portions upon the introduction of other musical and poetical performances; and lastly, he believed that we are indebted to the regulator of the contest of the rhapsodists at the Panathenæa (whether it was Solon or Pisistratus), for having compelled the rhapsodists to follow one another in the legitimate order of the poem, and thus to preserve its pristine integrity. Nitzsch, Lange, and Welcker also adopted modified anti-Wolfian views; Mr. Grote's ground is, that no portion of the Iliad, at least, can be shown ever to have been independent of the rest; but that, on the other hand, it is not necessary to affirm that the whole poem as we now read it belonged to the original and pre-conceived plan.

The Limits of Religious Thought Examined in Eight Lectures: being the Bampton Lectures for the Year MDCCCLVIII. By Henry Longueville Mansel, B.D., Reader in Moral and Metaphysical Philosophy at Magdalen College. (Murray.)

In some respects this volume lies beyond the range of our criticism. We do not generally review sermons, or take any active part in religious any more than in political discussions. Our work lies away from the active strife of parties either in Church or State, in the calmer regions of literature, science, and art. So far therefore as the present volume takes part in the theological controversies of the day, by engaging in the defence of controverted religious doctrines, it lies beyond the scope of our criticism. But this is by no means its predominant character. In harmony with the series to which they belong, Mr. Mansel's discourses are connected with the theological struggles of the time indirectly rather than directly. The Bampton Lectures generally have little in common with ordinary sermons, or controversial pamphlets. They appeal directly, not to the feelings or the will, but to the intellect, seeking to inform the mind and convince the judgment by the detailed exposition of some branch of Christian evidence or Christian doctrine, rather than to excite sectarian passions, or secure party followers. Not that they at all exclude direct references to current controversies. On the contrary, it was evidently the design of the founder that the lectures should meet as they arose the new forms of doubt, difficulty, and opposition, by which Christianity from time to time might be assailed. But this was to be done in a philosophical rather than a polemical spirit, in a calm and didactic, rather than a rhetorical or declamatory style. The majority of the lectures in the series fulfil this intention. While often connected with existing controversies they look at them on their scientific side, in their principles, rather than on their practical side, in their immediate aims and actual results. This is pre-eminently true of the volume before us. It deals directly with the most serious attacks on revealed religion that have recently been made, but is at the same time a strictly philosophic treatise, philosophic in substance and style, in temper and spirit. For calm dignity of tone and scientific ability of treatment these lectures may indeed fairly rank with the most distinguished of the series. Throughout, the religious element is subordinated to the philosophic; special points of doctrine being referred to only as illustrations of the general argument, as particular applications of the abstract principles which it is the direct object of the lecturer to discuss.

Mr. Mansel's lectures are thus entitled to notice from their philosophic character, as contributions to mental science. But they are of special interest as indicating the present tendencies of English philosophy in general, and of Oxford speculation in particular. The practical character of English philosophy is notorious. This is the natural result of our national character and position. Being cut off from the rest of the world, we have been able to develop without let or hindrance that love of freedom and passion for active life which are the native instincts of the Anglo-Saxon race. As the result, we are isolated not only in position but in all the nobler and more substantial elements of national character.

We possess a political liberty, a commercial prosperity, a strength and unity of corporate life unknown elsewhere. In such a free and vigorous community there is of necessity an intimate and vital connection between the parts and the whole. The sad spectacle so common in many nations of the body politic divided against itself, the head divorced from the hand, the life of thought from the life of action, splendid theories on the one hand and miserable facts on the other, is never seen on any great or characteristic scale here. Something like a balance is kept up between the ideal and the real. Our greatest thinkers have been generally distinguished as men of action. The leaders in philosophy have been actively engaged in public affairs, leaders in Church or State as well. Lord Bacon, whom we justly call the father of modern philosophy, spent the best of his days amidst his ministerial, parliamentary, and judicial duties. His conception of knowledge as power is significantly English. He characteristically regards it as a practical force, able to move mind and matter, nature and man to its own purposes. Bacon's personal friend and first disciple, Hobbes, was the tutor of princes, the companion of statesmen, a positive philosopher, a practical as well as speculative politician. The whole drift of his philosophy is in fact practical, ever tending towards life and action. And the daring way in which he carried out to its most startling results his one-sided appeal to experience in mental and political science, soon brought him into collision with the active forces of his day. Englishmen, unable to realise such a thing as a barren theory, naturally believed that a system so startling in its principles would soon produce alarming results. Public indignation was excited against the philosopher as an infidel and a heretic; his "Leviathan" was solemnly condemned in Parliament; and his whole system attacked and denounced on every side. The press groaned with the controversy; not only bishops took part in it, but "every young churchman militant," as Warburton tells us, "would try his arms in thundering on Hobbes' steel cap." Locke, the disciple of Bacon, and intellectual successor of Hobbes, wrote on political and economical, as well as mental science, and helped to secure our civil rights and liberties, and to establish a sound financial system, as well as to promote the study of experimental psychology. The practical tendency impressed on English philosophy by these early thinkers marks its later history; what is true in this respect of Hobbes and Locke being equally, or rather still more true, of Mill and Bentham.

This general characteristic of English philosophy is faithfully reflected at Oxford, its central university seat. Despite its many shortcomings, Oxford is too closely identified with English thought and life not to share in some degree every phase of its progress. The practical tendency of Oxford thought may be traced in every period of its history, even in the barren era of scholastic trifling. The University ever tends to realise its current convictions, to apply its new-found principles, to test the value and accuracy of its latest speculations by reducing them to practice. A glance at its recent history will sufficiently illustrate this tendency. Thirty years ago, some of the most active minds in the University took to the study of the Fathers and the schoolmen, and, charmed with the constitution and working of that early ecclesiastical system, resolutely set

themselves to restore the lost ideal of a Christian Church, and establish a mediæval Christianity in the middle of the nineteenth century. The effort soon became fruitful enough, shook the Church to its centre, convulsed its existing faith and practice, and threatened even to destroy its unity. The indirect influence of the movement was equally great. It introduced a new style of preaching, a new fashion of ecclesiastical garments and furniture, a new order of art; while in the directions of literature and philosophy its influence was equally apparent. Its principles are popularly illustrated in a series of novels, and reflectively applied to theology by Newman and Pusey, to ethics and politics by Sewel and Gladstone. The reaction against Puseyism, both rationalist and positive, equally illustrates the same fact. Professor Jowett applies Hegelian principles to the criticism and interpretation of the Epistles, while Mr. Congreve employs the positive philosophy as an instrument of social and political criticism, denouncing in the interest of sociology the Russian War, and calling upon us in the name of Auguste Comte to renounce our Indian Empire. Mr. Mansel represents a third school, marked by a more sober style of thinking, which is now making some way at Oxford. This intermediate school is of home not foreign growth, deriving its inspiration neither from Germany nor France, but from the great philosophical writers of our own country, and especially the greatest of our own time, Sir William Hamilton. This school, with consciousness as its basis, and a strictly scientific method as its instrument, is evidently full of promise, and likely to produce important fruit if Mr. Mansel's present work may be taken as a fair specimen of its vigour and activity. In illustrating the practical character of English thought, we have referred only to Oxford, but the same tendency may be traced at Cambridge also, only here it is perhaps less apparent from the fact that the University pays comparatively little attention to mental, being mainly occupied with natural science. Nevertheless, by the great law of compensation, which makes the garret of the Spitalfields weaver sweet with home-grown flowers, and the precincts of the Seven Dials vocal with imprisoned singing birds, there exists at Cambridge, side by side with its mathematical science, a mystical philosophy essentially Platonic in its origin and main characteristics. This small school of Platonists is by no means of recent growth, having existed for centuries on the bank of the Cam. That it is still in a flourishing condition Mr. Maurice's writings are a sufficient proof. Mr. Maurice and Mr. Mansel indeed respectively represent the influence which Plato and Aristotle, acting through the English Universities, exert on the discussion of theological questions at the present moment. The "Theological Essays" of the former exemplify the tendencies of Cambridge Platonism, while the "Bampton Lectures" of the latter illustrate the more logical and scientific character which the study of Aristotle naturally imparts to the best Oxford thinking.

Mr. Mansel's whole previous training has prepared and qualified him for his present work. He commenced his labours for the revival of philosophy in Oxford as a branch of academic study, at the point through which it still retained a languid hold on the University. The only branch of philosophy still studied at Oxford was logic, and the

only manual of logic in use, the compendium of Aldrich. Mr. Mansel accordingly commenced his efforts by a new edition of Aldrich, in which the mistakes of that clever but careless writer were corrected, and the glaring deficiencies of his meagre outline supplied. In his "Prolegomena Logica," Mr. Mansel showed that he had extended his logical studies in the direction of psychology, and made the relation between the two sciences an object of careful and diligent investigation. His elaborate treatise on "Metaphysics" recently contributed to the "Encyclopædia Britannica," proved that he had now surveyed the whole field of mental inquiry with something of the same care and diligence that he had formerly bestowed upon one of its smallest parts. And now, like a true son of Alma Mater, he proceeds to turn the philosophical principles he has arrived at to practical account, applying them as tests to some of the most serious objections that have recently been urged against revealed religion. These objections may be summed up under the general head of rationalism, as they all proceed on the assumption that human reason is the absolute test of religious truth. The rationalist is one who makes the acceptance or rejection of revelation absolutely dependent on the testimony of consciousness, in whatever form that testimony may be given, whether as a logical inference, as moral judgment, or a religious intuition. The rationalists are represented in England by such writers as Professor Newman, in America by Mr. Theodore Parker, in Germany by Strauss and a host of others. Mr. Mansel endeavours to show, on philosophic grounds, that the hostile criticism of these writers is radically incompetent, that in making reason the absolute test of revelation they ignore the fundamental conditions of the mind's activity, overstep the limits of all thought, and therefore of religious thought as a particular manifestation of thought in general.

In his attempt to accomplish this object Mr. Mansel has derived his general plan from Bishop Butler, and his philosophic instruments partly from Kant, but chiefly from Sir William Hamilton. The plan is an extension of the analogy traced by Butler between the course of nature and providence, to the constitution and processes of the human mind. Just as Butler undertakes to show that the same or similar difficulties occur in the constitution and course of nature that are found in the scheme of revealed religion, so Mr. Mansel attempts to prove that the difficulties which emerge in theology, and which the rationalist pronounces fatal to its higher claims, emerge also in philosophy—common, indeed, both to secular and sacred thought. The proof of this, offered in the lectures, is an expansion and detailed application of Sir William Hamilton's law or philosophy of the conditioned. The one principle running through the whole argument, on which, therefore, all its parts more or less depend, is the absolute relativity of the human knowledge, the essential inability of the human mind to realise in thought the absolute, the infinite, in a word the unconditioned. This principle has been sufficiently demonstrated by Sir William Hamilton, and Mr. Mansel's volume may be accepted as the first application of the higher philosophy elaborated by that illustrious thinker, which is destined to work yet more widely and beneficially on the development of English thought.

Mr. Mansel's is the first attempt we know

of, to deal with the various schools of modern rationalists as a whole, and refute their fundamental arguments on purely philosophic grounds. Whether wholly successful or not, the attempt is sufficiently interesting to merit notice, and we proceed, therefore, to give a more detailed outline of the argument contained in his lectures. It ought to be stated at the outset, that Mr. Mansel's polemic is not confined to the rationalists. He opposes equally the dogmatic theologians who attempt to reduce the facts and doctrines of Scripture to a consistent whole by supplying what is wanting, and explaining what the Bible has left obscure. Both in Mr. Mansel's view equally fall into error from mistaking the true scope and province of reason. The theological dogmatist assumes that the office of reason is to explain and defend revelation. He deals with the Scriptures just as the philosophical dogmatists of old dealt with experience. The latter undertook to explain the phenomena of observation by rational conceptions and demonstrations, and the systematic theologian regards the Scriptures as furnishing the raw materials which reason has to elaborate into a scientific system. Theological dogmatism is thus an application of reason to the support and defence of pre-existing statements of revelation. Rationalism on the other hand, so far as it deals with Scripture at all, deals with it as a thing to be adapted to the independent conclusions of reason, and to be rejected where that adaptation cannot conveniently be made. Now the Scriptures furnish us with no complete system of scientific theology. If such a system is to exist at all, it must be the work of human ingenuity. And it is in attempting this problem that dogmatism and rationalism exhibit their most striking contrasts. The one builds up a complete scheme of doctrine out of the un-systematic materials of Scripture. The other equally strives after the same end—unity and completeness—but by different means, by paring down excrescences, and rejecting everything which does not harmonise with its pre-conceived theory of what a revelation ought to be. Both systems are the products of thought or reason operating in different ways on the same materials. The opposition between them therefore is not that between reason and faith, but rather between the critical and creative activity of reason alone. Both equally attempt to remove the boundary between the comprehensible and the incomprehensible, and produce a perfect coincidence between what we believe and what we think. But the one—reasons as an advocate to prove and establish, and thus bring reason into harmony with revelation; the other as a critic to disprove and bring revelation down to reason. Each alike neglects the preliminary inquiry: "Are there no definite limits to the exercise of reason when employed either for advocacy or criticism?" The danger arising from this neglect is almost equally great in either direction. The dogmatist endangers religious truth by confounding what is divine and infallible with what is human and doubtful. The rationalist tends to destroy revealed religion by obliterating all distinction between the human and the divine. The practical question therefore comes to be: "What limits can we find to determine the legitimate provinces of these two opposite methods of religious thought, each of which leads to errors so fatal, yet each of which in its utmost error is but a truth abused?" We cannot answer this question by the mere

contemplation of the objects on which religious thought is exercised. We can adequately criticise only what we know as a whole. But the objects of natural religion are known to us only through the ideas we form of them, and these ideas are but a part of consciousness. We must therefore look to their origin and import in relation to mind, of which they form a part. Revealed religion again is not a direct object of criticism, because it is only part of a larger scheme imperfectly comprehended, and thus implies an accommodation to the mental constitution of its human receiver. We must therefore know that constitution before we can pronounce how far the accommodation extends. The human mind being thus the point from which all religious systems start, and to which all return, furnishes a common ground on which to examine the principles and pretensions of all. We thus arrive at the conclusion that "the primary and proper object of criticism is not religion natural or revealed, but the human mind in its relation to religion." The long-standing controversy between the dogmatist and rationalist must be determined by a critical examination of the mental laws and processes by means of which both elaborate and accept their opposite systems. Philosophy may thus become an indirect guide to religious truth by pointing out the limits of our faculties and conditions of their exercise. Such an examination of the limits of religious thought is an indispensable preliminary to all religious philosophy. But the limits of religious thought being only a special manifestation of the limits of thought in general, the philosophy of religion must be subject to the conditions of philosophy in general. On this point Mr. Mansel speaks as follows :

"If Revelation is a communication from an infinite to a finite intelligence, the conditions of a criticism of Revelation on philosophical grounds must be identical with those which are required for constructing a philosophy of the Infinite. For Revelation can make known the Infinite Being only in one of two ways ; by presenting Him as He is, or by representing Him under symbols more or less adequate. A presentative Revelation implies faculties in man which can receive the presentation ; and such faculties will also furnish the conditions of constructing a philosophical theory of the object presented. If, on the other hand, Revelation is merely representative, the accuracy of the representation can only be ascertained by a knowledge of the object represented ; and this again implies the possibility of a philosophy of the Infinite. Whatever impediments therefore exist to prevent the formation of such a philosophy, the same impediments must likewise prevent the accomplishment of a complete criticism of Revelation. Whatever difficulties or contradictions are involved in the philosophical idea of the Infinite, the same, or similar ones, must naturally be expected in the corresponding ideas which Revelation either exhibits or implies. And if an examination of the problems of philosophy and the conditions of their solution should compel us to admit the existence of principles and modes of thought which must be accepted as true in practice, though they cannot be explained in theory, the same practical acceptance may be claimed, on philosophical grounds, on behalf of the corresponding doctrine of Revelation.

"If it can be shown that the limits of religious and philosophical thought are the same ; that corresponding difficulties occur in both, and, from the nature of the case, must occur, the chief foundation of religious rationalism is cut away from under it. The analogy, which Bishop Butler has pointed out, between religion and the constitution and course of nature, may be in some degree extended to the constitution and process of the human mind. The representation of God

which Scripture presents to us may be shown to be analogous to those which the laws of our minds require us to form ; and therefore, such as may naturally be supposed to have emanated from the same author. Such an inquiry occupies indeed but a subordinate place among the direct evidences of Christianity ; nor is it intended to usurp the place of those evidences. But indirectly it may have its use in furnishing an answer to a class of objections which were very popular a few years ago, and are not yet entirely extinguished. Even if it does not contribute materially to strengthen the position occupied by the defenders of Christianity, it may serve to expose the weakness of assailants. Human reason may, in some respects, be weak as a supporter of religion ; but it is at least strong enough to repel an attack founded on the negation of reason."

Having sketched his plan, and laid down his principles of criticism, Mr. Mansel proceeds in the following lectures to develop the one and apply the other. In the second lecture he inquires whether a philosophy of religion is possible. Such a philosophy may be attempted from two opposite points of view. "It may be conceived as a philosophy of the object of religion, that is to say, as a scientific exposition of the nature of God ; or as a philosophy of the subject of religion, that is to say, as a scientific inquiry into the constitution of the human mind, so far as it receives and deals with religious ideas." The first or objective method is impossible, because it postulates a knowledge of the absolute and the infinite, which is radically inaccessible to man. The second or subjective method is impossible, because it contradicts the conditions of consciousness in general. Having discussed these conditions in the third lecture, Mr. Mansel investigates in the fourth the nature of religious consciousness in particular. He shows that the religious intuitions,—the feeling of dependence, and the sense of moral obligation,—being subject to the general laws of the mind's activity, can afford no direct knowledge of the absolute or the infinite. In the fifth, he develops the distinction between speculative and regulative truth, pointing out that the higher principles, both of philosophy and religion, are regulative rather than speculative. In the sixth, he illustrates the two elements of religious ideas, their matter and form, and endeavours to show that the main objections suggested by rationalists belong to the formal side, and are thus common to all human thinking, philosophical as well as religious. He reviews and applies these objections in relation to other doctrines, besides those of revelation ; showing, for example, that the objections urged against the doctrines of the Trinity apply equally to any representation of divine nature ; and that the difficulties in the way of conceiving the two natures in Christ belong equally to any union of the finite and infinite. In the seventh lecture, this philosophic parallel is extended from the speculative to the moral objections that have been urged against various points of Christian doctrine. In the eighth and last, the practical result of the whole argument is summed up, that since it is impossible to institute any *a priori* criticism of revelation, and since internal evidence is not decisive, stress must be laid on the external evidences of Christianity in connection with the internal. The criterion of religious truth is thus to be looked for in the general result of many and various evidences, the true office of reason being to estimate the value of this united testimony.

On coming to the end, we cannot but feel

that the value of Mr. Mansel's polemic, so far as it is successful, is negative rather than positive. While replying to a certain class of speculative objections against revealed truth, he has done little to remove the moral doubts that perplex sincere and earnest minds, or to command Christian truth in its integrity to large-hearted and profound thinkers. It may be said that this was not his object, nor is it directly at least. Still it might have been done to a much greater extent, even on the ground occupied by the lecturer. But Mr. Mansel has too little sympathy with the moral and intellectual position of his opponents to give them any real help, or even to do them full justice. It is true he never intentionally misrepresents them, but evidently strives throughout to treat them with a courtesy and respect becoming the subject of the lectures, and the place in which they were delivered. But beneath the superficial politeness of his references to hostile thinkers, there runs an under-current of contempt which, when he is no longer dealing with individuals, more than once breaks forth into open scorn and denunciation. This is allowable enough in a mere display of intellectual gladitorship, but it is scarcely adapted to help perplexed minds in their earnest search for higher religious truth. Even in the way of argument, however, the lectures appear to us hardly successful as a whole. What is gained intellectually is lost morally. On the speculative side, so far as it proceeds on the relativity of human knowledge, Mr. Mansel's argument is triumphant ; but on the moral side it is weak and inconclusive. By denying the absolute value of moral distinctions, and thus diminishing the force of its internal evidences, Mr. Mansel has weakened the cause he undertakes to defend, and exposed it to new attacks as serious as those to which he has effectually replied. This weaker element, however, occupies but a small place in the volume, and the greater part of what he has attempted is well done. The expositions and illustrations contained in the first five lectures are indeed a valuable contribution towards a philosophic determination of the limits and conditions not only of religious thought, but of thought in general.

Tents and Tent-life, from the Earliest Ages to the Present Time. By Godfrey Rhodes, Captain of Her Majesty's 94th Regiment. (Smith, Elder, & Co.)

ALTHOUGH this work is from the pen of a military man, who appears to have made the subject of tents, camps, modes of encampment, castrametation, and all the other different branches of military science as regards the lodging of troops on the march or in the field, the especial object of his military studies, yet the book is far from being addressed to military readers alone. The author certainly has invented and patented a new method for constructing military tents, of which he gives us a very elaborate and, we may say, as far as common sense without any pretence to military science enables us to judge, a very satisfactory explanation. In his book he illustrates his descriptions with clear and easily intelligible designs, plans, elevations, and minute diagrams of his simple machinery, thereby making his whole project lucid to any common capacity. He gives at the same time notices of modern practice in various countries as regards the construction of tents for armies, their elevation, and their means of

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transport; he justifies his remarks and the result of his studies by a military appreciation of the present camp at Châlons; and he devotes several pages to a professional essay upon the various methods of "Encamping an Army in Ancient and Modern Times," followed by a little treatise upon the method of "Selecting Encamping Grounds in a Sanitary Point of View." But still the book is as much intended for the general reader as for the professional student. It is by no means exclusively military.

The author treats not only of "Tents" in particular, but of "Tent-Life" all over the world and from the earliest times, and thus contrives to give a sufficiently interesting historical and geographical account of those who have dwelt or still dwell in tents, and *how* they dwelt or dwell in them. His *spécialité* of subject offers him in this respect a tolerably wide canvas, which he fills with a number of interesting sketches. His information upon tent-life in every part of the habitable globe is culled from a variety of sources; and a vast amount of research, reading, and study has evidently been bestowed upon the subject. The compilation of the extracts from various books of history and travel is carefully made; and the author's own more direct portion of the work is written in a straightforward, succinct, and simple manner, which would do no discredit to the pen of that gone-by type of military plainness, distinctness, and good sense, the Duke of Wellington. He pretends to no style. He affects no fine writing. He states curiously and simply all that he has to state.

Very useful, in the way of information at the outset, is the author's chronological table of the history of tent-life, from the days of Jabal, "the father of such as dwell in tents," 4000 B.C., along a whole line of tents, among the most remarkable of which are the biblical tents of the patriarchs, the Sacred Tent in which the Tabernacle was placed, the Greek tents as described by Homer (about 1000 B.C.), the Assyrian tents as shown on the sculptured monuments of Nineveh, the tents of Darius and Alexander, the Roman tents of the time of Julius Caesar, the English tents of the fourteenth and fifteenth centuries, as described by Froissart and Strutt, and the Chinese military tents of the eighteenth century, down to the tents of the nomadic Arab tribes of the present day, and the French, English, Austrian, Swedish, and Turkish tents now in use for military purposes.

One circumstance that can scarcely fail to strike the reader in perusing this account of one of the prominent features of our mundane history, is the fact that, amidst all the changes of an ever-changing world, so few alterations have been made during the many long centuries before and after Christ in the primitive habitations of humanity. The tent of the Eastern wandering tribes is the tent of Lot, of Abraham, and of Jacob. The Eastern and African traveller must, whether he will or no, become a student of biblical history in every observation of nomadic life he gathers. The painter has but to raise his eyes to see before him the habitation of the Patriarch of old, and to find his biblical picture subject naturally grouped and ready for the canvas, at the present day. As tent-life was many centuries before the Christian Era, so tent-life remains, with scarcely any modification, in the East. The same may probably be said of all the less civilised tribes of men all over the face of the globe.

But in the construction of the tent itself, a very notable distinction may be observed between the inhabitants of various climates. This distinction does not appear to be adverted to by the author, but it strikes us as a general rule in tent construction. The natural instinct of the oriental wanderer would be to seek a shelter from the heat of the sun's rays: his primitive thought would be to hang an extended covering from branch to branch to protect himself by artificial shade. Thus we find that the most ancient Arab tents are constructed in an oblong fashion. The cloth, which forms the flat roof, is stretched upon *several* poles stuck into the ground; and the side-cloths that hang around the quadrilateral temporary habitation seem but secondary accessories to the main shelter. The natural instincts of the dweller in the north, on the contrary, would teach him to invent a place of refuge from cold and inclemency: and with him we see that the primitive thought consists in erecting one central pole and hanging from the top of that a covering, which he can spread out to afford himself room, and fasten tightly by the most natural methods to the ground to exclude the cold. This form we find to the present day among the dwellers in tents who feel the cold blasts of winter, except indeed in the case of those who, in latitudes still more cold, find it necessary to burrow their habitations some feet beneath the surface of the earth. With them the low covering takes more the form of a common sloping roof. Thus also the natural form of the original tents in this country was conical—that of the tent supported by the central pole and lapping closely around. The earlier Anglo-Saxon tents, however much ornamented and increased by various accessories, still bear this shape, although much diversified in the progress of time: and even when we read of flanking towers, and galleries, and windows, as appertaining to the tents of great men, on the battlefield in after times, still the main tent-architectural idea seems always to have started from this original instinct. The English military tent of the eighteenth century still bore the conical form, supported by the central pole. The Swedish military tent bears it to this day. Indeed we find this original principle recognised in the remark of our author, that one of the great difficulties with which the English Government has to contend in providing tents for the British soldiery, consists in the fact that no tent constructed for one climate is available in another of the many countries occupied by English troops.

Perhaps we may be carrying this theory too far by remarking that, in the primitive forms of tents constructed by the dwellers in more temperate climates, neither so much scorched by the sun nor so much exposed to cold, we find a tendency to modify and confound together the two natural principles. The conical covering and the flat roof are both absent here. Something between the system of the single central pole and that of poles at the four corners is adopted. Two poles support a long transverse pole; and the covering flung over the latter is stretched out on either side to the ground. In this tent more protection is found from occasional inclemency than in the flat Eastern tent; although the closely wrapping and more stifling defence of the more northern peoples is not deemed necessary. Of this species appear to have been the tents of the Romans, as represented upon

the column of Antoninus. Similar in form were our English tents on the fields of Crecy and Agincourt. The Chinese tents of two centuries ago were of the same description, and the modern French *tente d'abri* is constructed upon the same principle. We will not, however, insist upon a theory, which is not advocated by our author, and which may appear more fanciful than real.

After all, the greatest distinction between the tents of different tribes and peoples is to be found in the different materials used for covering their temporary habitations. We are told by our author of a great variety. At his very commencement (p. 6) he gives us a specimen of his care and research in treating this subject. Our biblical translation in the passage relating to the instructions delivered by the great law-giver to the Israelites for the setting up of the tabernacle or sacred tent has the following. "And thou shalt make a covering for the tent of rams' skins dyed red and a covering above of *badgers'* skins." "The Hebrew *tahash* has been here rendered 'badger,'" says our author, "which is an animal that does not inhabit Arabia." It is meant, he surmises, to describe an animal whose skin will resist wet; and, as he has the evidence of Niebuhr that there is a fish in the Red Sea somewhat like the English porpoise, or sea-hog, called by the Arabian merchants *dahash*, the skin of which is used for bucklers, and is musket proof, and mentioned by other authors as used for covering tents, he arrives at the conclusion that the word "badger" is a mis-translation, and that the *tahash* is no other than the fish in question. Our author then launches us at once into the fashion of fish-skin coverings. In his various descriptions of tent coverings in different countries throughout the work, he enumerates the camel's hair cloths and goat skin tissues used in the East, and so excellently calculated to keep off wet as well as to exclude the sun's rays; the reindeer skins and walrus hides, employed by the pastoral Siberian tribes on the one hand, and the fishing tribes of the same country on the other; the birch bark coverings and rude felt manufactures of some of the wandering Tartars, and the fish-skins sewed together of others (the latter, it would seem, a precarious material); the chucho-leaf thatch of the Malays; the palm-mats of the interior Africans; the cloth spun and twisted by the Berber women from the fibres of a root called *lift-adum*, and woven sufficiently close to keep off rain; the matted roofs of the Hottentots, formed of reeds and sword-grass; the bark and turf thatch of the American Indians; the buffalo-skins of the Dacota tribe, who have a superstition against deer-skins as unlucky to the tent-dwellers; the peculiar thatch of the South American Indians, formed of leaves of the vijao-plant, "membranous and silky, and covered with farinaceous substance, which serves as a varnish, and enables them to resist the rain for a long time," and put together by the hooks fashioned out of the foot-stalks; the sail-cloth of the modern Laplanders, and even the sheltering ice-blocks of the Esquimaux (each after their climate and the facilities afforded them by nature), to say nothing of the brilliantly-coloured cloths, embroidered velvets, and gold-starred satins which have decked the tents of kings, and chiefs, and conquerors in Europe and Asia from the period of the middle ages down to the present day in the more gorgeous East.

To the more directly military portion of

this work we have already adverted. Of the principal tents in modern use in the French army the author gives us an ample account from personal inspection during the present year; and he particularly mentions the *tente à muraille*, which "will undergo a trial this year at the camp of Châlons, and, as far as can be judged, from its superiority in shape, build, and strength, and plan of ventilation, will be found superior to the others." During his sojourn at Vienna also, in the month of April of this year, he had opportunities afforded him "for a minute examination of the Austrian military tents, old and new;" and of these also he gives a detailed military account. The English tents also in present use have of course ample exposition; and among them "Edgington's improved military tent" is particularly mentioned. For minute explanations of the author's own tent, his modes of fixing, striking, and packing, his especial claims for his invention, as well as for his essay on sanitary positions for encampment, in which he principally refutes the theory that open grounds and the avoidance of streams are necessary for the health of troops, we must refer to the work itself. We are glad to add also that, in quoting the authority of Baron Larrey, he mentions "the danger of congestion caused by the tightness of the collar."

In a military point of view the work seems to us a useful manual in the hands of the military student, in this important branch of military science, at the same time that it affords ample information on the subject to the general reader.

A History of the Book of Common Prayer.
By the Rev. Thomas Lathbury. (J. H. & J. Parker.)

"My wish," says Mr. Lathbury, in his clear and satisfactory preface, "is to state facts, not to support a particular theory." This is a wholesome principle to go upon in writing the history of the Common Prayer, and it is satisfactory to find that the present historian has faithfully adhered to it. He has lifted his voice against the habit, so common nowadays among clergy and laity alike, of pronouncing hastily, and all the more dogmatically through the fault of their haste, on important Church questions: and of pronouncing in this way, not only without any knowledge of early Liturgies and the practices of the primitive Church, but often with the merest apology for an acquaintance with our ecclesiastical history. Instead of rash assertion, however, and an indiscriminate support of some favourite theory, we have in Mr. Lathbury's volume, a *bond fide historical* composition. The materials for it are not derived only from the usual sources; but from a large mass of contemporary, and in many cases not common, publications. Many of them have not hitherto been employed in these inquiries, numerous as the writers have been, and important as is the light reflected by the documents in question on the subjects of which this volume treats.

This is considerably more than what Procter undertook to do in his valuable contribution to the series of "Theological Manuals;" Strype, Nicholls, and Comber among the older works, and Cardwell, Palmer, Maskell, Clay, with Lathbury himself, among those of more recent date, are the chief authors whose labours he epitomised.

The reputation of Lathbury for sound and sufficient learning was amply established by his "History of the Convocation," the second edition of which (1853) is very frequently referred to by Procter. And he has now brought forward a still richer contribution from his antiquarian storehouse.

The great features of this history, as compared with others that have had the Prayer-book for their subject, are these: an attempt to ascertain how the Rubrics and Canons have been understood and observed from the Reformation to the accession of George III.; and an account of the state of religion and religious parties in England from 1640 to 1660, that is to say, during the period of the civil wars. With regard to the first of these topics, the author's view is this:—There does actually exist, for good or for evil, a body of rubrics and canons by which the clergy are supposed to be governed. True enough that many clergymen appear to be perfectly indifferent to the rules of their own church; and uphold the importance of adhering to her doctrines, not only as superior to conformity with her discipline and ceremonies, but to the serious detriment of such conformity. But it is not less true that these gentlemen did at their ordination declare their assent and consent to all things contained in the Book of Common Prayer, and did pledge themselves to conformity with the rubrics and canons. The natural inference is, that no man calling himself a Churchman should be indifferent about ascertaining the real intentions with which these documents were framed; or, which is the same thing, to an examination into the way in which they have been observed and understood, both by *Conformists* and *Nonconformists*, from the Reformation down to the accession of George III. We have underlined the above words, for they involve one consideration which has been of very great weight with Mr. Lathbury; and most justly so, inasmuch as it simplifies the whole matter at issue to find that, while the Nonconformists so strenuously demanded an alteration of the rites and ceremonies enjoined, they never once objected to the interpretation on which the injunction rested, but, on the contrary, admitted that it was correct.

Mr. Lathbury has "sedulously laboured to defend our Reformers against both Romish and Puritan adversaries." The following passage embodies a "labour" of this sort, containing a most able statement of the merits of the Prayer-book:

"From the preceding evidence it will be clear that the Book of Common Prayer was not compiled in haste, though such a charge is not unfrequently made by persons who are ignorant of the particulars, which have been minutely detailed in the preceding chapter. Neither were its framers unversed in Church history, or unacquainted with the Liturgies of the primitive ages, or superficial in their knowledge of the Holy Scriptures. They were men of more knowledge, piety, and zeal than usual; and some of them sealed the truth in their blood, and testified in favour of the doctrines embodied in the Book of Common Prayer even in the flames. Though the ignorance of later times has led many to deprecate our Prayer-book, the Reformers were ready to sacrifice their lives in its defence; a fact which its revilers would do well to remember. It was no hasty performance of unlearned men: more than two years were occupied in its preparation. From the commencement of the reign it was the intention of the Council to effect a full and complete reformation, both in doctrines and in ceremonies. But the Reformers well knew the importance of the work. They were well aware that constant changes would be

prejudicial to the cause of truth: hence it was that the indiscreet zeal of some was repressed, and that preaching was prohibited. The unrewarded labours of the Reformers—their unbiased judgment, so evident from their proceedings—may be pleaded in favour of the Book of Common Prayer against those charges which are sometimes alleged by persons who, in learning, in wisdom, in zeal, and in devotion to God's cause, are not to be compared with those great men by whom our public Liturgy was compiled from the Holy Scriptures and from the primitive offices. To the modern advocates of revision and alterations it is sufficient to reply, that the large majority of Churchmen are content with the book as it now stands, regarding it as a legacy from our venerable Reformers."

That valuable portion of this history which treats especially of religion and religious parties between 1640 and 1660 begins with the ninth chapter. The battle was now (from 1640) no longer against images only, and "loud-sounding organs, sweet-chaunting choristers, deanes and sub-deanes, copes and palls, crucifixes, and praying to the east;" nothing less would henceforth satisfy the enemies of the Church of England but her destruction as the established church of the land. The author has a great deal to say of Archbishop Williams, whom he considers to have been a loyal churchman, notwithstanding his apparent wavering at the commencement of the Long Parliament. One most remarkable instance is adduced of his energy and determination in a good cause. We are told by Heylin that the Spaniards, informed by "their priests and Jesuits," believed the English in casting off the Pope to have cast off all religion as well. Williams was determined to combat this misconception. At his own cost he procured a translation of the Book of Common Prayer to be published in French and Spanish. And, to accomplish his object more completely, he even studied the Spanish language; becoming, in the space of ten weeks, not only able to read works in that tongue, but to converse with the Spanish ambassadors. Mr. Lathbury's view of Laud and Williams is worthy of a man who has so emphatically disclaimed all kinds of partisanship. "Laud had no wish to promote popery, nor had Williams any desire to introduce presbytery." We quote his final notice of Williams almost entire:

"Williams's affection for the Church of England, notwithstanding his compliances, in the early period of the Long Parliament, with Presbyterian tendencies, was proved in his declining days. He was 'a punctual observer of the ancient Church orders, whereof he was a governor, and a great decliner of innovations, holding to it that what was long in use, if it were not best, it was fittest for the people.' After the commencement of the war he lived in retirement in Wales; and the reports circulated of his concurrence with the Parliament were destitute of any foundation. On the contrary, no man was more afflicted by the death of the king. He survived his Majesty rather more than two years, and was accustomed until his death to rise at midnight for prayer. He 'kneeled on his bare knees, and prayed earnestly and strongly one quarter of an hour before he went to his rest again. The matter of his prayer was principally this: 'Come, Lord Jesus, come quickly, and put an end to these days of sin and misery.' So much I learnt from himself, and so report it." After that sad event he seldom inquired for news, 'except that sometimes he would lift up his head and ask what became of the king's tryers, *Baanah* and *Rechab*, especially *Cromwell* and *Bradshaw*, looking for some remarkable judgment from God to come down upon them.' In his last sickness he was attended by the nearest clergyman. Echard says, 'Notwithstanding the

world's opinions of his principles, he continued so exact and strict to the rules of the Church of England, that in his last sickness wanting a regular Presbyter to give him the Sacrament, absolute, &c., he purposely ordained an honest and pious servant of his own to administer to him in those holy offices.' It is gratifying to know that Laud and Williams were reconciled.'

The reader who has had some experience in popular histories of the times of the Civil Wars will know how to appreciate passages like these, full of information, free from prejudice. But it is almost impossible, in the short space of a review like the present, to give any adequate notion of this volume, in regard to the really massive learning which substantiates a candid estimate of the kind, and greatly increases its value. Out of a multitude that enrich the notes, the following more or less quaint and rare books may be selected—"The Decoy Duck," "Coal from the Altar," "God in the Mount," "Beaten Oil," "Heavenly Banquet," "The Discovery of the Knot in the Dragon's Tail!" And curiosities of Puritan language and manners abound. Strype extracts from Lightfoot's papers an instance of enthusiasm in a soldier who greatly despised the Common Prayer, but chiefly the Catechism. He used, accordingly, to go about saying, "Who made you? My Lord of Essex. Who ordained you? Sir William Waller. Who sanctified and preserved you? My Lord of Warwick." Prynne, who could not bear the custom of standing up whenever *Gloria Patri* was said, calls it "a most disorderly, unnecessary practice, wherein men stand up and squat down sodainly again, as if they were frightened out of their sleep." In the "Doctrine of Schism" a man is mentioned as having been questioned, and having made answer thus: "What church are you of?"—"I am of Mr. Barber's church."—"Mr. Barber's church, a church I have not heard of before. Pray how many members have you?"—"Truly," said he, very gravely, "we have none yet; but we hope we shall have more." There is a certain realistic fervour in the following prayer, quoted from Allington:—"O Lord, get up upon Thine horse, and make haste into Ireland; or Thou wilt lose more honour there than ever Thou gottst in England." But let the following paragraph tell a tale of the oddities of this period in its own way:

"A most singular picture of the times is given by Price, who was chaplain to Monk: 'To let posterity see how far the Parliament's reformation had prevailed against the Liturgy and bishops, a very intricate case of conscience was put before dinner. Whether he could be a godly man who prayed the same prayer twice? Some were for the negative, but others said they durst not be so peremptory.' At the same dinner Captain Poole said, 'There never could be a quiet and lasting settlement so long as there was a parish priest or a steeple-house left.' This occurred at Monk's table, not long before the Restoration. The writer gives an account of the General's march from Scotland. On their way Peters met them at St. Albans. 'Here we spent one day extraordinary in the church; the famous Hugh Peters, Mr. Lee, of Hatfield, and another, carrying on the work of the day, which was a fast. Peters supererogated and prayed a long prayer in the General's quarters too at night. As for his sermon, he managed it with some dexterity at the first. His text was Psalm cxxi. ver. 7, "He led them," &c. With his fingers on the cushion he measured the right way; told us it was not forty days' march, but God led Israel forty years through the wilderness; yet this was still the Lord's right way, who led His people *crinkelidum cum crankledum*.' Price remarks that it was said of an army-fast in those days, 'that it commonly proved the fore-

runner of some solemn mischief.' They met to seek the Lord, 'and in truth they knew so well at what turning to find Him, that their seeking was never in vain.'

The only drawback to this valuable literary achievement is, that it has no index. A second edition would be met by us with all the heartier welcome, should it appear improved by this almost indispensable appendage.

We will conclude by putting the reader in possession of Mr. Lathbury's precise ecclesiastical stand-point, as implied in his attitude towards the "Prayer-book Revision" question. A learned and sensible, but devoted, son of the Church, he is in regard to this question entirely on the Conservative side:

"No truly devout member of the Church of England will complain of the length of our Liturgy, or of its repetitions, or of any of its petitions. Let it be our determination to defend the legacy bequeathed to us. To accomplish this object we must preserve the Book of Common Prayer in its integrity. No rash innovations must be permitted. If the door be once opened to changes, who can say when it may be closed? If the Liturgy should ever be tampered with, the Thirty-Nine Articles will not long escape a revision; and if the doctrine and practice of the Church should once be altered, they may be subjected to the same process in each succeeding generation, until in the end the Church will no longer remain an uncorrupted branch of Christ's Holy Catholic Church, but a merely ecclesiastical establishment, with a negative creed and latitudinarian formularies."

We have received a note from Dr. R. Pauli, author of a "Life of Alfred the Great," pointing out an error of fact which occurred in our first notice of Carlyle's "Frederick the Great." We inadvertently confounded Dr. Pauli with a namesake of his, the author of a Prussian History, which Mr. Carlyle refers to more than once in a depreciating manner. We are glad to have an opportunity of correcting the mistake, and of assuring our readers that Dr. R. Pauli has no share whatever in Mr. Carlyle's anathemas.

NEW NOVELS.

Mignonette: A Sketch. By the Author of "The Curate of Holy Cross." (J. H. & J. Parker.)

To a connoisseur of even moderate pretensions in the art of cookery it is merely necessary to name the principal ingredient, in order to enable him at once to imagine and describe the dish. We humbly conceive that as much may be safely predicated of the majority of our readers in reference to this novelette. The moment we have enumerated the principal characters, and have added that the task of compounding them into the savoury *plat* in question has been entrusted to the fair hands of a lady of the mild High Church school, they will have no difficulty in imagining the nature of the dish presented.

A young gentleman of no mean abilities, who has passed through the progressive phases of successful collegian, college tutor, travelling tutor, literary hack, and master of a grammar school, finds himself by the whimsical will of an old admiral suddenly landed in the ownership of a considerable estate near a small country town; and he is proceeding to take possession just as the story opens. The society in the neighbourhood consists of the lady of the absent vicar and her three daughters, none of whom play any very important part in the tale; a stupid old doctor who is perpetually claiming the parentage of nice young ladies, on the ground of his having "brought them into the world;" a hearty old squire of violent farming and anti-papal propensities, with a family of whom the daughters are, of course, High Church,

and the son a sporting character; two attorneys with a daughter each, one of whom, a fine, fresh, honest English girl furnishes the best character in the book; a pompous colonel, with a daughter enamoured of a scamp to whom the admiral's estate ought, in the common order of things, to have descended; a widow lady, with a vivacious young daughter, and a consumptive niece; and, finally, three curates, of whom the first, well-named Strong, is a practical man who believes in little but himself, assumes a bearish demeanour, and proposes to carry everything by the straightforward process of "blowing up" everybody; the second is desperately in love with the consumptive niece, who, however, refuses him on the ground of her health; and the third is a mere clothes-horse to hang High Church gear upon. The way in which this *coterie* discuss the hero before his arrival, and behave to him when he does come, is naturally and ably drawn, and in the course of it we discover that the little town is famed for the beauty of its young ladies, and that a certain eminent baronet novelist has not only christened them the Laneford Bouquet, but has assigned to each her proper floral designation. Thus the colonel's daughter is Carnation, the consumptive niece, Morning Rose; her cousin, Lily; and the honest straightforward attorney's daughter, Wallflower. At the ball at which the novelist conferred these designations there was also present a tiny, fair creature, a visitor from a distance, who fascinated everyone, and who received the name of Mignonette. She comes on a visit to Laneford, not long after the hero, Herbert Capel, has taken possession of his heritage, and then the latter recognises a young lady—the lady of his heart still—to whom he had, unknown to her parents, engaged himself a year or two before whilst a poor, struggling tutor; but the engagement with whom had been peremptorily and sharply broken off by the parents. Pride had induced Capel then to conclude too readily that the young lady acquiesced in the arrangement, and pride now drives her to reject every overture to a reconciliation from her quondam lover in his altered circumstances. Sad events succeed each other rapidly; the consumptive niece is hardly buried, ere her lively cousin is accidentally drowned; Mignonette's mother dies; Carnation elopes with the worthless lover; a second will of the old admiral's is discovered, depriving Capel of the estate he had enjoyed for so short a time, and Mignonette at length sleeps in peace, her fragile frame worn out by mental struggle, but confessing at last the pride which had barred her happiness. Meanwhile Wallflower, who at first had become attached to Capel, and whose affection would have obviously been duly returned and rewarded, but for the untimely turning up of Mignonette and the discovery that a deception of her father's, and not her voluntary act, had broken off the engagement, comes out in a fine disinterested hearty course of action, and she does all in her power, even down to a journey on her own account uninvited to Somerseshire, in order to effect the union of her rival and Capel, but in vain, and in the end the general impression seems to be that everyone is "left lamenting."

From this brief outline our readers will gather that the "Sketch" of Mignonette is anything but an artistic production. The character of the heroine comes on the stage so late as to leave little or no time to do it any justice; then the deception of the father is but an inadequate foundation on which to raise such a superstructure as the obstinacy to the death of the daughter; it is neither natural nor consistent with the rest of the latter's character, that when the deception is discovered she persists in her determination in consequence of it. Next, we must protest against the slaughter of fascinating young ladies, except *pour cause*. Our French neighbours are fond of this sort of thing, apparently for the morbid gratification of describing with revolting minuteness last agonies and clinical unpleasantries, but the process is not suited to English taste; and though there may be good reason why the Morning Rose should fade, yet we are quite at a loss to discover how the story is advantaged by drowning poor

Cecile. And lastly, we object altogether to the hearty, gallant, unselfish Wallflower being dismissed unrewarded. There is such a thing as poetic justice which remains unsatisfied as long as Christina Percy's self-sacrifice is without a vestige of its due meed. The general impression left by the book is unsatisfactory; and we think we detect, especially in the second volume, signs of haste and want of thought, which may in some measure account for the feeling. After saying so much we are glad to be able conscientiously to add that the writing is far above mediocrity, and in some passages is nervous, powerful, and impressive; that the descriptive parts are distinguished by much care and fidelity to nature; and—to select the best specimens—the gossip at morning calls and dinner parties, a most accurate reproduction of what everyone whose lot has been cast in the society of a quiet country town for a few days will never forget his having been obliged to assist at.

Quicksands. By Anna Lisle. (Groombridge.) We own to love of a story with a good strong, honest, obvious purpose, bursting out and thrusting itself without chance of repulsion upon our notice at every turn and corner, resolving to impress on us, by dint of the hardest sort of continuous hammering, some unmistakeable grand moral lesson, whether we like it or not. A genuine tale of this sort is "Quicksands," the aim of which is to inculcate a severe admonition against the too prevalent sins of worldliness, chicanery, and pride, and we are happy to come to the conclusion that this end has been accomplished in a manner at once forcible, feeling, and unexaggerated.

Helen Grey is the daughter of a lady to whom the uses of adversity have unhappily proved anything but sweet. Wedded to that most unhappy of all classes of her Majesty's subjects, a sickly surgeon of small practice in a remote country village, her entire energies are divided between striving to maintain a position by the threadbare expedient of keeping up appearances which never deceive any one, bringing up her one beautiful child in her own maxims of worldly wisdom, and alternately teaching Lindley Murray and giving warning to a refractory country wench, who does duty as servant of all work, and is the real honest hearty character all through for contrast. Helen becomes deeply attached and eventually engaged to a didactic sort of young gentleman, a neighbour and playmate of her childhood, one John Howard, who, being considered for a while by her mamma an eligible *parti*, is encouraged and almost forced on the young lady. A second worldly lady, however, a Mrs. Huntingdon, has contrived to find out by means not revealed until the very last that Helen has been left an heiress by a distant relative, and resolves that her son Arthur, though himself wealthy, shall win the prize. She easily prevails on Mrs. Grey to pay her a visit at her mansion at Stainswood, and bring Helen with her. And here a frightful struggle—very ably worked out by the way—goes on in poor Helen's heart and conscience between her real affection for her distant *fiancé*, and her fascination by the gay, dashing, and above all present, Arthur Huntingdon. We feel that but for the machinations of the two worldly mothers truth and honour and solid affection would have triumphed over a temporary infatuation, but the elder ladies have determined that it shall be so, and John Howard allowing his pride to lose him the only opportunity of forbidding the banns, Helen and Arthur are married. Then comes the retribution, and were it not that facts quite as hideous, and more so, are daily peeping out through the soon cracked outside crust of decent society, we might be tempted to stigmatise the introduction of the incident as strained and unnatural. Arthur Huntingdon is an hereditary maniac, and both mothers were fully aware of the circumstance before the marriage, but wilfully blinded themselves to it and its dreadful consequences, and kept others in the dark about it, the one in order to secure an heiress for her son, the other in order to make her daughter lady of Stainswood. It had also

been in an unlucky hour revealed to the miserable subject of it himself by a rascally secret-selling valet, but Arthur was too desperately in love to pause.

Then follows the gradual development of the malady, which poor Helen for a long while considers and bitterly laments as merely the consequence of intemperance. One Brooks, a friend of Arthur's father, who had vainly striven to combat the disorder in his case, constitutes himself a sort of keeper of the son, and does much towards restoring him, but his well-meant efforts are unconsciously foiled by Helen herself, who twice assists her husband to escape from the companionship of one whom she considers to have acquired an undue and very objectionable influence over him. The truth cannot at last be concealed, and it comes suddenly and grimly to light through an attempt of the maniac on Brooks's life, after which Arthur is taken to a lunatic asylum to die. Meanwhile Mrs. Huntingdon also dies a wretched paralytic, confessing as well as she is able, and with bitter remorse, her share in the plot, whilst justice in the shape of a money-seeking miserly cur of a second husband overtakes Mrs. Grey. Helen, ill and nearly heartbroken, seeks an asylum with John's mother, and this gentleman having been cured of his pride is eventually united to his early love.

It is no disparagement to "Quicksands" to say it is a thoroughly woman's book. All the prime movers, all the more prominent characters, indeed all the really interesting ones, are of that gentle sex; even John and Arthur, who are essential to the development of the plot, are more or less but tools in the hands of their respective mothers, while the rest are little else than walking gentlemen; it is natural, therefore, that there should be a good deal about dress, and bedroom confidences, and behaviour of men at balls, and so forth. But there is no harm in this; we have as great a detestation of women who write like men—or try to do so—as of men who write like women. There are some slips in the spelling which no doubt should be visited on the head of the compositor or the printer's devil, who, however, must be ingenious fellows to have invented such a specimen of orthography as "nowse," but then they may be pardoned an imperfect acquaintance with Greek.

On the whole, we can fairly say we have seldom met with a graver or more striking warning against the consequences of over-eagerness about worldly position and advantages, more forcibly, and at the same time gracefully conveyed.

Fellow Travellers; or, The Experience of Life.
By the Author of "Margaret; or, Prejudice at Home," &c., &c. 3 Vols. (Hurst & Blackett.)

Hermione; or, The Fatalist: A Tale of the Day.

By Miss E. M. Stewart. (Blayney & Fryer.)

POWER is unmistakeably visible in the first of the two books, the titles of which stand at the head of this article. Though not without faults, it is the production of a mind far superior to the ordinary run of novel spinners, and shows that the writer has been observant of many forms of human nature, and possesses the capacity of both interesting and moving the reader. The story unfolded is fixing in itself, and brings on the scene a large number of characters, instinct with more force and vitality than the creations of romance-writers (of course setting aside the highest) are apt to exhibit. The author, however, has made a mistake in the opening of the work. It is essay-writing, rather than story-telling; analysis of character, instead of dramatic exhibition of human acts and motives; an apparent exorcism on the body of the tale, which, after sixty pages, seems to begin again with other characters and a new array of circumstances. True, the progress of the story shows the connection between the two parts; but the reader is deceived for the time, and unfortunately the sixty pages alluded to are decidedly dull, though not devoid of faculty. Having, however, penetrated some way into the author's labyrinth, the reader is drawn on by the fascination of what really seems to be an "experience of life." We are inclined to object to a prevalence of gloom, which

hangs like a low cloud over characters, incidents, and scenery, and which is seldom relieved by gleams of humour or interspaces of happiness; but the melancholy is not morbid, the misery not hysterical. Avice Desborough, the heroine, has to endure frequent and heavy sorrows; but they are like the sorrows of real life, and are borne as human beings bear their trials. This, of course, renders them more affecting to the reader, and yet, in one sense, more bearable; for there is something irritating in the exceedingly demonstrative tearfulness of the model heroines of the circulating library. There are few things more striking, in the way of simple truthfulness and intense feeling, than the sixth chapter of "Fellow Travellers," in which is described the illness and death, from brain-fever, of Phillip Desborough, attended by his devoted sister Avice, whom he has brought to London for a day to see the metropolitan sights, and who is drawn with fearful swiftness from a flush and whirl of gay spirits into the presence of sickness and death. The rapid yet quiet advances of one of the most dreadful of maladies; the perfectly natural progress of events from the unsuspected commencement of the disease to its mournful close; the entire unobtrusiveness of the grief, and the depth of the pathos: all this affects us like the record of a real calamity. And the work possesses many signs of power, besides that of pathos. The characters are clearly individualised, though, as we have said, they require relief. We might mention, as another fault, an absence of picturesqueness of description,—a want of background to the figures. Perhaps, too, there is some exaggeration in the portraiture of old Mr. Osborne, the reprobate man of family, who lives a life of the grossest profligacy at his country mansion, and swears savage oaths on the brink of death; but the conception is substantially true, nevertheless. Mr. Thorpe, the stern, benevolent Yorkshireman, republican as the men who fought for Cromwell, yet captivated by the well-born Avice Desborough, is also excellently delineated; and so is the high-souled, but rather too aristocratic, Mr. Osborne the younger. Blanche Desborough,—frozen into a dumb, shivering ghost of humanity by a horror which had appalled her early years, yet retaining in her quiet speechlessness a depth of love for her relatives, which is not clearly understood until she lies upon her death-bed, is a fearful sketch; and many other points of interest might be mentioned, if, while so doing, we could avoid divulging the plot. We must, therefore, content ourselves by repeating that "Fellow Travellers" is a work of mark, and one which promises that the author will accomplish even better things in future.

Miss E. M. Stewart should have called her story not "A Tale of the Day," but a melodrama of thirty days, as a month at least would be required for the adequate display of so many "startling incidents and situations," to speak in playhouse phrase, as are involved in this book—a two shilling volume, with a flashy illustrated cover, in emulation, we suppose, of Mr. Routledge's cheap series of original fictions. We have mysterious men and mysterious women, and murderers (male and female), and guilty ladies in lonely manor houses, and the sufferings of governesses and negro women, and astrologers and magic mirrors, and romantic housebreakers and starving families, and corpses of young girls kept year after year in glass coffins pompously deposited in solemn rooms of inhabited houses, and ghastly details of the first advent in London of the cholera, and strange nocturnal apparitions (one of which, that of a living lady, haunts herself), and squalid dens of midnight poachers, and "marble pavements blotted with grisly records of horrible death." All this, and twenty times as much of the same kind, is here laid before the wondering reader by the authoress, who evidently knows the way to the hearts of the masses. Careful mothers, however, will keep the book out of the way of their "junior department."

Checkmate: A Tale. (Bentley.)
CHECKMATE is, if we mistake not, a man's book, a rarity, if not a recommendation, in the sight of

the novel-reviewer of the present day. Were we inclined to make a closer guess at the authorship of the book, which has the exceeding merit of being a single volume, we should hazard a supposition that it was written by an Irish Catholic. The frequent occurrence of a "will," where Saxon prejudice would have written a "shall," suggests a Celtic parentage; the conversion of Ernest, the *mauvais sujet* of the tale, by a passage in the *Imitation Christi*, and the irresistible vocation of Lucy for a convent, though she is heiress to a large estate, and her father's darling and only child, betrays a sympathy with the habits of thought and ways of life which few Protestants can understand.

Of course a novelist is supposed to be able to divest himself of his own identity, and to speak and feel as, under given circumstances, the characters of his tale would speak and feel in actual life. Our conjecture, therefore, may be quite erroneous; but, at all events, "Checkmate" is a man's book, and we feel grateful for the boon. There is a certain originality in the personages of the story, Count Deguseau was an *émigré* of the Great Revolution; he settled in England, and, after the death of his "little Parisian" wife of *ennui*, he married the only daughter of an old Roman Catholic Yorkshire baronet, "who opposed the match because of his chronic aversion to all foreigners, and who swore to his daughter that she might marry any English gentleman she pleased, but a d—— French adventurer, perhaps a billiard marker, for all they knew, never!" For some years this marriage, otherwise most happy, was childless; and when at length the blessing came, it brought a great calamity. Madame Deguseau died, giving birth to a daughter. Lucy is the heroine of the story, and she is unconventionally described as fresh-coloured, and with bluish eyes, and a bright and pleasing expression. The Count is guardian to a nephew; the son of a brother who had refused to emigrate, and though he escaped the guillotine, had died at Cayenne. This nephew is brought up as an Englishman by the Count, who from the moment he took refuge in England, had honestly endeavoured to live the life of an English country-gentleman, as though he were native and to the manner born. He makes a spoiled child of his nephew, and the youth grows up to be a terribly fast man. Nominally called to the bar, he spends his time and his allowance in gambling and other deadly sins; in short, he is an accomplished "swell." Lucy, his cousin, has a dear devoted friend in the person of Miss Julia Manners, and Miss Julia Manners has a brother in the army, (and "about town") who knows Ernest Deguseau too intimately, having lost and lent money to him, without reciprocity. Miss Julia Manners is desirous that her brother should marry her friend Lucy, the Count's heiress: while the Count has set his heart (without saying anything about it to Lucy) on her keeping the estate in the family, and marrying his nephew, of whose life, in its darker passages at least, he knows next to nothing. But neither the manoeuvring of Miss Julia on her brother's behalf, nor the violent endeavour of Ernest to retrieve his fortune by marrying his cousin, are destined to be of any avail. Ernest finds out Miss Julia's intrigues against him, insults and challenges her brother, is arrested and lodged in the Fleet, and released by his uncle; but Lucy, has long ago, as she now confesses, felt herself irresistibly compelled to take the veil, and to return to the sisterhood of the Béguines at Bruges. Her little experience of the world, as she has seen it in her cousin, in her friend Miss Manners, and her brother Rawson (whose love-making had almost made her *hate* him), has not abated her preference for a spiritual life, apart from the intrigues and corruptions of society. When she takes the veil, all her fortune goes to her cousin Ernest, who lives on the remnant of his property, a melancholy recluse. The good old Count has died at Bruges, the only consolation of his last days being a very short interview on Sundays and fete-days with his daughter at the *grille* of the Béguinage.

There is good, nervous, masculine writing in

"Checkmate," and a vigorous compression worthy of all praise; but the punctuation is more like that of an excited female's letter than of a man's book.

SHORT NOTICES.

The Cross and the Nations. By the Rev. G. F. Maclear, B.A. (Macmillan.) This essay obtained the Hulsean Prize at Cambridge in the year 1857; and we cannot help thinking that the competitors for that liberal benefaction were very greatly beholden to the Trustees in regard to the subject which they propounded for that year. It was this (and it stands beneath the more compendious designation on Mr. Maclear's title-page): "The adaptation of Christianity to the human mind, as illustrated by the intellectual characters, respectively, of the Greek and the Latin Churches." Mr. Maclear was a scholar of Trinity, and has enjoyed for some years past the reputation of a hard-working student in classics and divinity. This Hulsean triumph is not his first, as he carried off the Burney Prize in the year 1855. But we must candidly confess that the praise of a careful and laborious scholarship, and of a devout orthodoxy, is the limit of what can be, in our opinion, awarded to him in right of his treatment of the above truly noble and most suggestive subject. He has quoted very freely from Milman and Neander, particularly from one of the most remarkable productions of the great German divine, his "Planting of Christianity." If Mr. Maclear had drunk somewhat more deeply into their spirit, instead of interweaving into the text an almost tedious complexity of quotation from these and other authors, we should have had a different result from his pen, which need not, however, have abated anything of its precise and scholar-like tone. We have, first, a chapter on "The Fullness of Time," briefly and roughly sketching the events which distinguish the seven centuries immediately preceding the Christian era. To this there succeed four chapters—"The Greek Preparation," "The Roman Preparation," and the "Adaptation of Christianity to the Greek and Roman Mind," in two parts. In this portion of the work he traces the moral fitness of the Advent Era, in the previous training of the human race; and points out how the mysteries of existence were solved by the positive doctrines of Christianity, as set against the half-truths of Greek and Roman religion. A sixth and last chapter is then devoted to the "Intellectual characters of the Greek and Latin Churches." The idea of the whole may be briefly summed up thus:—the *three great historical nations* of antiquity pave the way for the Advent, while the *Jew* preserves the belief in one God; the *Greek* moulded language for the expression of the Divine Attributes, and then was attracted to the "new faith" by the realised ideal of a Perfect Man; the *Roman* found every conception satisfied, whether of perfect obedience or perfect order; and both Greeks and Romans, when Christianised, reproduced the characters of their previous civilisation. This is very well as a design; but our readers will agree with us in thinking, that twenty-four pages are a very small contingent of the entire work to be devoted to the treatment of the main subject of the Essay. Besides this, in the case of a prize composition, a very small point in the argument may serve to indicate the *calibre* of the author's mind. And, in Mr. Maclear's Essay, we are sorry to see reproduced the old flimsy distinctions of purpose between the Gospels of St. Matthew and St. Mark. He does not go quite so far as to say that St. Mark wrote a shorter Gospel to save the time of practical men, "just as if" (we heard it once remarked by an eminent living scholar)—"just as if practical men couldn't skip;" but he traces a distinct difference of aim in the two Evangelists, an opinion which we cannot but consider as weak and hypercritical, and based on far inferior arguments to those which are indeed self-evident, as applied to the specific purpose of St. John's Gospel, and perhaps of St. Luke's. The scholarly care, redolent of Trinity lecture-rooms, and the very orthodox spirit of this

Essay, will, however, command a large class of readers, who will not repent the time bestowed on Mr. Maclear's little work.

Mineral Statistics of the United Kingdom for 1857. (Longmans, for Her Majesty's Stationery Office.) From the introduction to these annual statistics, by Mr. Robert Hunt, keeper of mining records, many facts of commercial importance may be learned respecting the mineral resources of the United Kingdom. For example, from one table we obtain the value of the mineral produce of the United Kingdom in 1857, excepting clays and stones, as follows:

Tin ore	the produce of all the sales, excluding foreign ores, but including private contract purchases	£743,508
Lead ore (as sold, containing silver)	1,428,095	
Zinc ore	30,982	
Iron pyrites	63,804	
Arsenic	919	
Nickel and cobalt	219	
Iron ore	5,265,304	
Coals	18,348,676	
Salt	506,720	
Barytes and other minerals	12,500	
		£25,961,649

And from another we see that the values of the metals, as obtained from the furnace, at the market prices of the year, amounted to 18,105,708. Thus we have a faithful and official representation of the mineral industries of these islands; and we think that these simple facts are well calculated to excite astonishment at their magnitude and importance.

Christian Prophecy; or Popular Expository Lectures on the Revelation to the Apostle John. By S. T. Porter. (James Maclebosc, Glasgow; Hamilton, Adams, & Co., London.) A large class of readers will be interested in the contents of this work. Mr. Porter differs in many respects from all previous commentators on the Book of Revelation, and particularly in this, that he does not explain it by the light of present history. Contending for the all-sufficiency of the Scriptures, he puts aside the apocalyptic literature that was, and still is, so fashionable; and represents the Book of Revelation as intended to fore-acquaint us "with the general character of all that can occur in Christ's Kingdom," and he asks, "being fore-assured of His effectual control of all, and of His certain subordination of all to His glory, what more can we require?" The design of the work therefore is eminently spiritual and practical. Mr. Porter acknowledges the obligations he is under for many of his views of the Apocalypse to a series of articles published ten years ago in the *Biblical Review* by Professor Godwin of New College; and in a very apt quotation from the "Restoration of Belief," he enables us to give the reader the leading principle of his production:

"Assuredly I am not liable to no such over-weaning delusion as this, that I should sit down with the pages of Isaiah, Daniel, and St. John before me, and should attempt to write the newspapers ten years in advance. This is a folly which has stood in the way, hitherto, of a warrantable use of the prophetic writings."

This is a rational and common sense statement, and Mr. Porter's work is conceived in this spirit, though written with devoutness and humility.

The Laws of Greek Accentuation. By the Rev. R. J. Bryce, LL.D. (Williams & Norgate.) This unprettish tract is a portion of a forthcoming Greek grammar, on which Dr. Bryce, the Principal of the Belfast Academy, has long been employing his spare time. We can safely award to the present instalment an unqualified recommendation. Perspicuity, brevity, consistent method, and yet a fair and exhaustive treatment of the subject, so far as beginners can require it to be treated, are its laudable characteristics. The method is considerably better arranged than that of the chapter in Matthiae, on this part of Greek scholarship; and no head-master will find reason to regret placing the tract in the hands of his boys, and causing them to get it up fairly. It will smooth the path of many a young aspirant for an Oxford scholarship or a Cambridge classical prize.

Jesus Christ in the Grandeur of his Mission, the Beauty of his Life, and his Final Triumph. By Edward Whitfield. (E. T. Whitfield.) Sketches

of the leading events in the life of the Saviour, in a series of twelve lectures or sermons, which it is presumed have been delivered in public. They are earnest in tone and practical in character, and merit a distinguished place among works of the class.

Outlines of Creation. By Elisha Noyce. Illustrated. (Ward & Lock.) A simple and intelligible description of "the whole Creation," as the author puts it, but, as we think, only of particular portions. Though the work does not fulfil this promise in the wide sense implied by the expression, it is very full, and the information conveyed is definite and clear. The language is easy and flowing; and some of the latest discoveries in science receive short but appropriate notice. The engravings are much superior to those usually found in educational works; and altogether these "Outlines" are well adapted to teach youth to enjoy and appreciate the works of nature.

Power in Weakness: Memorials of the Rev. Wm. Rhodes, of Damerham. By Charles Stanford. (Jackson & Walford.) A sketch of a devout minister, who for a great part of his official life was sorely troubled with physical weakness. Drawn by the hand of a friend and admirer, the character of Mr. Rhodes is attractive from its simplicity; and all who knew him will recognise the fidelity of the portrait.

Civil Service Examination Papers. July, 1858. Civil Service of India. (Stanford.) Examination, like most intellectual dexterities, is an art that requires cultivation in order to be practised with success; and if exercise ensures excellence, if practice really makes perfect, it is an art moreover in which English scholars ought soon to be thoroughly accomplished. Examination of one sort or other is the leading intellectual feature of these times. No scholarly craft has received anything like a corresponding development in our day. It vies with electrotyping and photography in the rapidity of its spread, the universality of its presence, and the number of its admirers. Already many scholars devote themselves almost exclusively to the work, and it will soon, no doubt, become a separate profession. If the system of open competition is extended to all the appointments in the civil service, and our University middle-class examinations go on as they have begun, it will indeed become absolutely necessary to have a body of men devoted exclusively to the work. We shall have an established class, not of ecclesiastical but of educational inquisitors. Just as there are analytical chemists and metallic assayers, there will be a corresponding order of psychological analysts and moral assayers, who will determine to a nicety the faculties and arguments of the intellectual compound submitted to their analysis, separating the pure gold of learning from the worthless dross of *cram*. We have not however arrived at this point yet. The papers before us show that the art of examination is still in its infancy, so far as several eminent men and distinguished scholars are concerned. We have rarely looked over a series of papers which showed a greater amount of ignorance or neglect of the first conditions which ought to be observed in such an examination. First there is the point of time. A good examination paper ought to contain no more questions than a candidate, thoroughly prepared, might fairly answer within the prescribed three hours. Judged by such a standard, many of these papers are really preposterous in their requirements. Take the first for example, in "English Language, Literature, and History." The paper contains eleven questions, of which it will be sufficient to notice the first and the last. The first is as follows: "Give a distinct account of the constitution of the English language, in respect both of the vocabulary and of the grammar, at each of the following dates:—in the tenth century (when it was still what is usually called Saxon, or Anglo-Saxon, by modern philologists); in the twelfth; in the fourteenth; in the sixteenth; and in the eighteenth, noting carefully the difference between each stage of its progress, and the immediately preceding one, and assigning

the cause or causes of the change." It would be impossible for any candidate, however well prepared, to answer such a question as this in less than an hour. Here are five periods in the history of the language, in each of which the vocabulary and grammar are to be analysed, and a distinct account given of its constitution. The difference between each stage of the progress is to be carefully noted, and the cause of the change explained. Supposing only ten minutes given to each period, and the early ones could not be dealt with in nearly so short a time, this single question would occupy a third of the period allotted to the whole paper. The last question requires the candidate to "note and explain whatever seems obscure or peculiar" in certain passages extracted from Bacon's "Essays." These passages are no less than 26 in number. Now, supposing only two minutes were devoted to each of these passages, not too much time for even a short explanatory note, this question would occupy nearly half of the remaining two hours. But there are still nine other questions, each of which, to be fully answered, would require nearly as much time as the first and last. This is not a solitary instance, the second paper in English literature being quite as bad in this respect as the first. With regard to the points chosen in the subjects of examination, these papers show an equal want of just discrimination. An examiner is not expected to exhaust his subject in his list of questions, but simply to take a few central points that may fairly test the extent of the student's acquaintance with it. But the paper we have referred to evidently aims at being exhaustive, for the number and length of the questions can be explained upon no other hypothesis. If any candidate had fully answered every question, supposing such a feat to have been possible, he would have written a history of the English language which would have included every important era and step in its progress. Most of the remaining papers on other subjects are open to similar objections,—the classical papers, for example, and in the same directions, though not quite to the same extent as those on the English language and literature. The questions on moral and political economy must be excepted from the general censure. While thoroughly searching, they are, at the same time, neither too numerous nor too long. The defects we have pointed out in these papers arise, we need scarcely say, not from any want of ability or zeal on the part of the examiners, but simply from a mistaken estimate of their work; from an exalted notion of the candidate's powers; and a comparative neglect of the conditions under which they were to be exerted. It is important, on public grounds, that these defects should be pointed out. It would be a national loss if the question of open competition for civil service appointments were to be prejudiced by any want of judgment or skill in conducting the existing examinations.

We have received M. de Chatelain's Prospectus of his "*Beautés de la Poésie Anglaise*," which is to be published on the 1st of January, 1860. The chief aim of the accomplished translator is to introduce to the knowledge of his countrymen the beauties of our ancient and modern poets, and those of America. The specimens which accompany the Prospectus are extremely spirited. The work is to be published by Mr. Pickering. We have also received a "Romantic Comedy," in five acts, called "The Maid of Norway," by John Waddie, published by Marlborough & Co.; and "Hungry and other Poems," by Edward Sutton, an artisan, published by James Blackwood.

LIST OF NEW BOOKS.

Andlau (Baron von), *Universal German Reading*, 1st Course, 12mo. 2s. 6d.
Andrew's *Latin Lexicon*, new ed. royal 8vo. 12s.
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Beale (D.), *Student's Text Book of English and General History*, 2nd ed. post 8vo. 2s.
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Caddell (C. M.), *Home and the Homeless*, 3 vols. post 8vo. 31s. 6d.
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NOTES OF THE WEEK.

We are enabled to announce the formation, under what appear favourable auspices, of a "Society for the Encouragement of the Fine Arts." The programme will be issued in a few days; meantime we may say that the professed objects of the society are to create a true sympathy between artists and those to whom they minister, and to elevate the aspirations of both in the mutual relations so established; towards this end to attempt the diffusion of sound principles of art and criticism amongst the public by means of lectures, discussions, and classes for study, illustrated by important examples selected from the works of eminent masters of all schools; to award annually prizes, medals of honour,

and other testimonials to the producers of works in painting, sculpture, architecture, music, and poetry, such works having been produced in public within the twelvemonth preceding the distribution; conversazioni to be held monthly during the session, to which ladies will be admitted; two exhibitions of paintings, sculpture, &c., in each year—one of ancient, the other of modern art—to be open free to the public on certain days of the week, and certain days on payment; a permanent exhibition of engravings, and a library of reference, illustrative of the arts of design of all ages; the establishment of provincial councils, with honorary secretaries, under whose auspices will occasionally be held meetings and exhibitions, with distribution of prizes in their respective localities.

The National Gallery re-opened to the public on Monday last. Two new pictures have been added to the collection during the recess; the Ghirlandajo, described by us some weeks back (Sept. 4, p. 307), and a portrait by Antony Moro. These are the first specimens obtained for the national collection of these masters. Both are placed in the first room on the left as you enter. Ghirlandajo's 'Virgin adoring the Infant Christ' is an admirable example of the great Florentine. Here and there it shows traces of the restorer's hand, but on the whole it is in an unusually perfect state, and in its new position it is seen to great advantage. The picture by Antony Moro (or, as he is usually called in this country, Antonio More), is a portrait of Jeanne D'Arche, of the House of Egmont, in her eighteenth year. Without being beautiful, the lady has a placid graceful expression, with calm piercing eyes, bespeaking high birth and training, but not without knowledge of sorrow. She is dressed in a robe of purplish-red, and wears a gold chain and embroidered girdle; fingers and bosom are rich with gems. Yet there is not the least touch of finery. All is chaste, quiet, refined. Moro has imparted to the fair one almost Venetian dignity. We commend the portrait to our young portrait-painters. They will learn something from the study of it. Although these are the only new pictures, there has been some alterations in the hanging, which enables some of the old ones to be better seen; and several of the quaint productions of the early German masters (the Krüger pictures), have been removed from the room which contains the two new pictures to the passage at the top of the stairs.

At Marlborough House, which re-opened on the same day, there has been no change in the pictures; but a new Catalogue is on sale of the Turner sketches and drawings by Mr. Ruskin, which we shall endeavour next week to notice.

Amongst objects of art recently lent to the South Kensington Museum is a beautiful series of crystal vases, cups, and spoons, &c., mounted in enamelled gold and jewels, belonging to the Marquis of Salisbury, and by him deposited there. They were contained in a silver-mounted case, which was found at Hatfield, some years ago, in a chest under a bed. Judging from the case, which is, however, of a later workmanship, they appear to have come from Spain; not improbably a trophy of Queen Elizabeth's reign. Together with these is a pair of silk stockings, the first made in England, and presented to Queen Elizabeth; these also came from Hatfield. Dr. Bishop has also lent for exhibition a very beautiful bas-relief of Italian art of the 14th century, a 'Virgin and Child,' slightly coloured and gilt, supposed to be the work of Giotto. Both have been placed in the division of ornamental art.

Two of the most famous of the pre-Raphaelite pictures, Hunt's 'Light of the World,' and Milais' 'Proscribed Royalist,' together with the Junior Etching Club's 'Illustrations of Hood's Poems,' are on view at the Gallery of Messrs. Jennings' in Cheapside. Hunt's picture has been a good deal worked on since it was exhibited at the Royal Academy in 1854, and, especially in the head of the Saviour, much improved: the peculiar treatment of the subject remains, of course, unmodified. By those who did not see it when it was at the French gallery in the summer, it is worth a visit. It is about to be engraved by

Mr. Simmons, who has so successfully rendered the 'Proscribed Royalists,' and in the same mixed style.

An interesting memorial of Lucknow is on view at Messrs. Dickinson's, New Bond Street. It consists of two volumes of photographs found in the palace of the rebel Darogah Ahmed Ali, and includes some hundreds of portraits of distinguished residents at Lucknow, including many of the officers who have fallen, the more prominent natives, and others. Many of the portraits are of persons whose names are not known, and "those interested are invited to inspect these pictures," with a view to their more complete identification. For the last two or three days the volumes have been at Windsor, having been sent for by her Majesty, but they will no doubt have been returned before this meets the reader's eye.

At the office of the Trinitarian Bible Society, 29, Red Lion Square, is a large and very elaborate Model of the Tabernacle of the Israelites, which will be found well worth a visit by such of our readers as are interested in Biblical antiquities. It is on a scale of an inch to cubit; and the whole, down to the minutest details, is finished with the most scrupulous attention to accuracy, and with great artistic taste and skill. The authority followed being of course the description in Exodus, but read by the lights afforded by modern Biblical research. Every part of the Tabernacle,—the ark, altar, candlesticks, laver, curtains, veil, and all the smaller implements of worship, are made of the same materials as in the original (the gold and silver being represented by metal electrotyped); and the priests, levites, attendants, worshippers, with their offerings, &c., are figured in their proper costumes. It cost the author, the Rev. R. W. Hartshorn some ten years of labour, and a considerable sum of money. As the result of his toil he has produced one of the most elegant archaeological models we have seen: its value as an illustration of an important Scriptural narrative will however save it from being confined to mere archeological admirers. It is not placed on view as a public exhibition, but may be seen on the presentation of an address card.

The famous library at Munich, the *élite* of all the Benedictine and other congregational collections throughout Bavaria on their suppression, has just published the state of its acquisitions for 1857. They comprise 7734 volumes, and 1262 printed pamphlets. Of these 596 volumes and 370 pamphlets are obligatory deliveries from native authors, but the books purchased are principally the valuable collection made by Baron de Quatremere in Paris. The acquisitions in MS. number 102, many very valuable; 92 purchased, and 10 presented, amongst them the curious collection of "Ethiopic Codices," brought to Europe by Johannes Roth, and presented by his brother. Amongst the German MS., possibly the most curious is a thick folio of 856 vellum leaves, known as the "Colmar MS.," and long supposed lost, with copies of all the songs of the old Minne and Meisten Sänger of Fatherland; the Celtic copies are five, which Zumpt used in editing his comparative grammar. Amongst the most valuable presents of printed works are noted "Physiologia Plantarum Austriacum," 5 vols. fol., and 1 vol. 4to., with "Monumenta graphica mediævæ," both from the Austrian authorities, who are wishful to distribute the latter to all societies interested in mediæval paleography and ornament, copied from existing documents in the Austrian monarchy.

When we look to these acquisitions of the Bavarian State Library, we must admire the great extent and continued increase of its treasures. The latter can in some measure be estimated by the sale of its mere doublets during the summer at Augsburg, at which Gutenberg's "Katholicon" of 1460, on vellum, fetched 4110 florins (350*l.*), the same on paper, 671 florins; "Missall Ratisbonense" of 1518, 710 florins. For the block books, "Historia seu providentia Virginis Marie ex cantico Canticorum," 1255 florins, and "Historia S. Joannes Evangeliste ejusque visiones apocalypitica," 1420 florins.

The Jewish Chronicle states that the Commemo-

rative Fund now raising in the Jewish community for the endowment of scholarships already amounts to 2400*l.*; and that Baron Rothschild has intimated his intention of presenting the City of London School with a scholarship of the annual value of 60*l.* Several subscribers to the fund, among them the family of Baron de Goldsmid, who signed for 600*l.*, handed in their subscriptions on the express condition that one of the scholarships should be in the gift of University College, Gower Street.

For some weeks public attention has been more or less directed to certain differences between the Post-Office authorities and the letter-carriers, in which we fear feelings the reverse of amiable have been rather too prominent. We have now, however, to call attention to a movement within the Post-Office Department, in which no animosities are likely to prevail, and which must command general approbation. The movement is to establish a "Post Office Library and Literary Association." It appears that numerous separate efforts have been made in various branches of the Department to organise Reading Associations, and that a Book Club and Literary Association has been very successful in the Foreign Branch of the Circulation Office. These detached efforts having assumed some importance, the idea occurred that it would be advantageous to combine the various societies into one general association, constituted upon a wide and liberal basis, which should be open to every clerk or higher officer without distinction. A committee was appointed to consider the matter, and they unanimously agreed that it would be desirable to make an effort to establish the proposed institution. Taking time by the forelock, this committee has already formed a code of regulations for the due and proper administration of the association, which appear to us to be conceived in a just and liberal spirit. These rules are to be submitted to a general meeting of the entire body of officers of the General Post-Office on Saturday next, immediately after which date, we presume, the institution will spring into full and active life. We most cordially wish success to the undertaking. It will constitute an important feature in the history of the Post-Office, and be likely to prevent those jars which have on some occasions exposed the Department to a good deal of criticism. And we should not be surprised to find the movement in a short time taken up by other public departments where the employés are numerous and desirous of social and mental improvement.

OUR STATE PAPER OFFICE.

We have already made an allusion to the fact that Sir Walter Raleigh was, almost immediately after his arrest, strip of his appointments, and his property and estates taken from him.

When called upon to deliver up the seals of the Duchy of Cornwall, together with the office of Warden and Chancellor, conferred upon him by Queen Elizabeth, he addressed a most urgent appeal to King James (already in print), to have compassion on him while he has yet life and limbs; he declares that he has interest in nothing but the King's mercy only, beseeches his Ma^t to think that he can never forget the mercies of the King who hath vouchsafed to lift him out of the grave, being friendless, lost, and forsaken of men, and concludes by calling upon the Lord of all power and justice to strike him with the greatest miseries of body and soul, when he shall not remain a most faithful and humble and grateful vassal.

We are told that Captain Keymish (previously spoken of) regained his liberty after some six months' close imprisonment in the Tower; that all the goods and lands of Sir Walter were seized; and that the King had considerable difficulty to keep them in his own hands, from the eager clutch of many applicants. Hear what Sir Dudley Carleton, in a letter dated from Hampton Court, 15th January, 1603-4, tells Chamberlain :

Yong Panton [Peyton], the first of the K's knights, is the first disgraced gentleman of the Privy Chamber, for he is putt owt of his place for entertaining intelligence

betwixt Cobham and Rawly at theyr first cuming into the Tower, and S^r Hen: Nevill, the L^d Treasurer's sonne in law is sworne in his place. Capt. Kemish, a follower of S^r Walter Rawlyes, who hath bin kept close prisoner in y^r Tower from the beginning of those apprehensions is sett at liberty. Brookesby is to pay S^r Robert Mansfield £2,500 to save his land, and it is thought the rest of the banished men will pass at like rates. The L^d and S^r Walter have theyr landes and goodes seazed, and there is much a doe to keepe them in the K^r's hands undisposed. S^r John Ramsey hath gotten of the K. a grant of S^r Walter's ofice of the wines, but the L^d Tresorer holdes backe to keepe it for the King's use.

We find, however, on the 30th of July, 1604, that a grant was passed to Sir Alexander Brett and George Hall of a lease for sixty years, if Sir Walter Raleigh, attainted, shall live so long, of the castles, manors, &c., of Sherborne, and ten others, cos. Somerset and Dorset, with all other lands escheated by Raleigh's attainted, *for the maintenance of Lady Raleigh, her son, and family.*

An imprisonment of nearly three years produced a sad effect upon Raleigh's health. About March, 1606, "Peter Turner, Dr. of Phisick," recommended that Sir Walter should be removed from the cold lodgings he was occupying to a warmer room near the Still-house, which he had built in the Tower garden. Dr. Turner certified that "All his left syde is extreme cold, out of sens and motion, or num. His fingers on the same syde beginning to be contracted, and his tong taken in sum parte, in so mych that he speketh wekely, and it is to be fered he may utterly lose the use of it."

In the August following, the King of Denmark was on a visit to King James, and appears to have been solicited to intercede in behalf of the Earl of Northumberland, then a prisoner in the Tower, on suspicion of being concerned in the Gunpowder Treason, as well as for Sir Walter Raleigh and Lord Grey; and Carleton tells us that "The K. of Denmark was dealt wth to speake to the K. abowt him [the Earl of Northumberland], as likewise abowt my L. Grey and S^r Walter Rawly, but his answere was he had promised the K. to be no mans sollicitor."

On finding all applications for mercy to the King fruitless, he resolved to devote himself to those sources of consolation which the extent of his literary acquirements and his knowledge of science furnished him with. Our readers are well acquainted with the result of his laborious studies during the long years of his captivity. Let us therefore pass on.

On the 10th of January, 1609, we find Chamberlain writing to Carleton as follows :

"S^r Walter Raleigh's estate is fallen into the King's bands by reason of a flaw in the conveyance, who hath bestowed yt on S^r Robert Carr (who is likewise in speach to marry the Lady Anne Clifford), and though the Lady Raleigh have an impertinent suitor all these hodydays in her husband's behalfe, yet is yt past recall, so that he may say wth Job, Naked came I into the world, and naked shall I go out; but above all one thing is to be noted, that the error or oversight is said to be so grosse that men do merely ascribe y^r to God's owne hand that blinded him and his counsaille."

Tradition has attached no little interest to the estate of Sherborne, the loss of which Chamberlain especially alludes to in his letter. We would therefore say a few words about it.

The estate of Sherborne had been granted to Sir Walter Raleigh by Queen Elizabeth. A "Copy of Her Majesties Letter to the Deane and Chapter of Sarum, for confirming the Lease made by the Bishop of Sarum to Her Majestie" [printed in the Archaeologia, in one of Mr. Payne Collier's very interesting papers on Sir Walter Raleigh], proves that Elizabeth bestowed the Manor of Sherborne upon Raleigh at least two years earlier than the ordinary biographies tell us. The lease, Mr. Collier observes, it is evident Elizabeth had transferred to Raleigh, from the contents of the paper, in which the Queen uses very peremptory language, in order that her "well beloved Servant," Sir Walter Raleigh, might not be kept longer from the advantage of the royal gift. The Bishop of Salisbury was called upon, in 1591, to relinquish a valuable part of the revenue of that

see, and to grant a lease of the manor of Sherborne to Elizabeth, which she had assigned to Raleigh.

King James, notwithstanding his attainted, had granted Sir Walter a life-rent interest in it; but when the deed was referred to the same judge who some five years before presided at his trial, he ruled that, through the omission of certain words, it was invalid. The new favourite, Sir Robert Carr, easily persuaded the King to take advantage of this "flaw in the conveyance." He solicited the estate, and, of course, was not refused. Raleigh did his best to ward off this unforeseen calamity and addressed a letter of expostulation to Carr (already in print), in which he says:—"I therefore trust, Sir, that you will not be the first who shall kill us outright, cut down the tree with the fruit, and undergoe the curse of them that enter the fields of the fatherless." It is also related that Lady Raleigh, attended by her children, sought King James, threw herself on her knees before him, and entreated him not to forget his most glorious attribute of mercy. Neither her prayers nor Sir Walter's letter produced any effect; the case was brought on, and Sherborne was forfeited to the Crown.

We have transcribed the following account of the "Inevitable Curse" to all possessors of Sherborne. It will perhaps be thought curious. It is certainly a strange coincidence that *three* consecutive proprietors of this estate should have fallen into disgrace,—Sir Walter Raleigh, Sir Robert Carr, and Baron Digby, afterwards Earl of Bristol, though the disgrace of this last was only temporary :

An Inevitable Curse by a Norman Bishopp to all succeeding times, as appeareth following.

Osmund [de Sez] a Norman Knight, almost 600 years sithence coming into this Countrey wth Willm the Conqueror, became afterwards Earle of Dorset, and being a Godlie man forsooke the Earldome and became Bishop of Salisburie, and gave the lands called Sherborne, thereto adjoining, to remaine to that Sea for ever, wth addicon of a curse to such as should take it from the Bppricle in greatest or smale things, not onlie in this world, but in the world to come, unlesse hee made restitucon in his life time. This Osmund was afterwards canonized a Saint, and it happened afterwards that King Stephen tooke from a Bpp of the same Sea, called Roger the Riche, the said lands, who after during his life had but a troublesome reaigne, another being his competitor in the Kingdome, who at length succeeded him in the whole, had those lands, but enjoyed them not longe.

Thes lands afterwards came to the possession of the house of the Mountagues, Earles of Salisburie, whereof one was slaine being defendng of Towers [PTours], in France; another also was taken prisoner therre, and then another Bishopp, called Rob^r Wynnell, brought a wrift of right ag^r Willm Mountague, Earle of Salisburie, for their lands. The triall being by combate, and the championes ready to fight, the King, Ed. 3, tooke up the quarrel for 2000 markee, and soe the Bpp had theris lands againe; and there they rested untill Ed. 6 time, when the Duke of Somerset had those lands, and hee no sooner got them then hee fell, and afterwards lost his head.

Afterwards Bpp Capon exhibited a Bill in Chancery, pretending the Duke as Protector had gotten the lands from him by threats, and therupon by decree in Chancery they came backe againe to the Bppricle.

And in 34 Eliz. [1592], S^r Walter Raleigh gott theis lands, who presentlie after fell into her Ma^r dislike, and afterwards hee fell from that to what hee nowe is. Then Prince Henry gott them, but enjoyed them but a smale time, to the grete greife of all the world that lost him see soone.

And nowe lastlie the Earle of Somersett hadd those lands, whose fall is much feared to bee greate.

The following letter from the Bishop of Salisbury is also of interest, as showing that Raleigh made a surrender (unfortunately missing) "of Sherborne, and the reste of the Mannor annexed thereto, before his neare estate."

The Bishop of Salisbury to the Earl of Salisbury.

Salisbury, 17 January, 1608-9.
My especiall good Lo.—Y^r Lo: br^s sent by the Poste, I received and have beene desirous to satisfie the contents therof, wth what convenient speed I coulde: assuring my selfe of y^r hon^b promise in y^r les made, that it shoulde not be prejudicall to me, or my Sea: I have therfore heer inclosed and sent to y^r Lo^r the trew copie of

the surrender that Sir Walter Rawleighe made to me of Sherborne, and the reste of the Mannor annexed thereto, before his newe Estate: wth Surrender beinge committed to custody in the churche (by reason of the death of some of the cheifest officers there) coulde not be fownde soone as I desired. And touching the copie of the newe Estate made to S^r Walter, I coulde not dispatche soe soone as I desired to be sent, beinge a verie longe deed to be copied in a shorte tyme, but thought good to dispatche that, wth I knowe y^r Lo^r moste desireth, and cannot be had otherwise. And to send the other wth what convenient speed I may, excepte it please y^r Lo^r to comand it out of the Records, wheare it is enrolled above, otherwise I will send it uppe by my Servant; y^r I understande y^r Lo^r farther minde therin that y^r desire rather to have yt from hence; even soe restings at y^r Lo^r Comandement, of whose hon^b dispozicion I assure my selfe towards me and my Sea: I harilie recommend y^r Lo^r to Almighty God. Sarum, the xvii of Janarie, 1608.

Y^r Lo^r humble to be comandued in the Lo.

HENRY SARUM.

To the righte hon^b my verie good Lo.

The Earle of Salisburie,

Lo. Treasures of England,

wth all speed.

This surrender probably was made in consequence of Sir Walter being compelled to give up his princely estate, which is said to have been worth more than 5000^l. a-year [15,000^l. of the present day] for the "competent satisfaction" of 8000^l.:—and we find a warrant dated 23rd December, 1609, to pay to Lawrence Keymis 8000^l. for the manor of Sherborne, purchased of the feoffees of Sir Walter Raleigh, attainted. The following letter, written by this same Lawrence Keymis states so many particulars on this subject that we give it entire :

Lawrence Keymis to the Earl of Salisbury.

23 September, 1609.

Right honorable,—Your humble servant, acknowledging all bounden duty to y^r Lo^r for many favours, is in hymselfe so sensible as well of the least imputation of ingratitude (wth a divine father calleth cructie, and the destroyer of men in all degrees), as also of giving any just occasion of movinge y^r Lo^r to be displeased; that I rather choose wholly and absolutely to leave my selfe and poor estate to y^r honorable consideracion, to stand or fail therein, then by any other way or meanes, wth may be in my owne power, to secure or assure the same. And therefore heere under my hand (according to y^r Lo^r I doe charge my selfe, duly to observe y^r Lo^r will and pleasure therein. The information sent unto y^r Lo^r (unto y^r favourable correction) wrongeth me, if therein it be alleaged, that I purposd to graunt any estate, or to doe or suffer to be don, any thinge that may seeme to argye either distrust of y^r Lo^r equitie and goodnes towards me; or that may be construed not to stand wth the true and expresse meanings of the contract in all pointes. All that I intended was, but to retayne power by a freind to surrender those copyholders at any tyme when S^r Robert Carr should like to redeeme them, wth I purchased long since, the remaynder of them being in S^r Walter Raleighs youngest sonn, and a grande childe of the Stewarts; whos arte herein it may please y^r Lo^r to note, if by this informacion he may prevent this intended surrender, and, seeminge to indeare his service to S^r Robert Carr may therewth establish the sayd copyholders to be irrevocable in his sayd grand-child, and pay nothing for them. And whereas it is conceived, that for private gayne, or by direction, I refuse to agree to the survey, whereunto the Commissioneres joyned wth me hath consented wth the rest: I doubt not but that y^r Lo^r will in your accustomed goodnes, hold mee excused, and those objections answered; when I shall make it appearre that manifest truth, and the tenor of the Commissione it selfe, do warrant my sayd refusal. The shortnes of tyme and perhaps the Comiss^r owne desire to leave to y^r Lo^r occasion to deal extraordinarily well wth S^r Walter and his, caused them not to take soe precise and full instruction, as was requisite. But consideringe that it is his Majesties gracious will and pleasure to give bountifull recompence to the true value; and y^r Lo^r favourable meanings ys accordingly to see it performed: I doe humbly crave pardon in presuminge to protest unto y^r Lo^r that in my certeyne knowledge, and upon my alleageance the said survey is defective and imperfect. In wth case I am persuaded that the Commissioners nor can nor will take the like oath to the contrary. Prayinge God longe to continuew y^r Lo^r healths and prosperite, I rest to be comandued

Your honors humble servant,

LAW. KEMIS.

THE LITERARY GAZETTE.

On the 15th of January, 1610, two grants were passed, one to Sir Francis Darcy and Sir Nicholas Throgmorton, of an annuity of 400*l.* per annum during the life of Elizabeth, wife of Sir Walter Raleigh, attainted; the other to Walter, son of Sir Walter Raleigh, of an annuity of 400*l.* per annum for life, after the death of his mother. Under the date of 7th of April, 1610, may also be seen a warrant to pay to Sir Robert Carr 20,000*l.*, by way of composition for the manor of Sherborne, co. Dorset, escheated to the Crown, by attainer of Sir Walter Raleigh, and bestowed on him by the king, and also for other lands compounded for with him by the king.

On the 30th of December, 1609, Chamberlain, in a letter to Carleton, says that Sir Walter Raleigh "hath a ship come from Guiana richly laden, they say with gold ore, and Sir Thomas Rove with a ship and a pinnesse is going that way to seek his fortune."

Our next letter is from John Mere. When Raleigh, in 1592, was imprisoned in the Tower in consequence of his intrigue with Elizabeth Throgmorton (if she were not even then Lady Raleigh), he appointed, in a formal document [printed by Mr. Collier in the "Archæologia"] John Mere, with whom he afterwards had violent legal disputes, to act as his deputy in the manor of Sherborne. It will be remembered [see ante, No. 8, New Series] that Viscount [Byndon] in 1596 so exalted "Meres suites against Raleigh in his absence that Sir Walter strongly protested against the injustice done to him," through the trial having taken place when "he was out of the land in her Majesties service." All these circumstances considered, the tone of Mere's letter may, we think, be accounted for; of the truth of his statements we leave the reader to form his own opinion. At the same time we believe, upon carefully comparing with other letters written by Raleigh, the note to John Shelbury, inclosed in Mere's letter, that it is a forgery:

John Mere to the Earl of Salisbury.

The Blackfryers, this 29th of April, 1610.

My humble diewtie to yo' honor remembered. Under-standing by S^r Ro. Carr him self that Sherborn shall now be left by him in his Ma^{ie}, and that according to a former purpose the estate shalbe established by parliament, and also what yo' honorable care hath ben in this busynes in that heretofore you employed me to advertise his Ma^{ie} learned Counsell of the state thereof, to whom I did manifest all the fraudulent conveyances that S^r Wa. Raleigh made therin, wth otherwyse had still lyen dangerous in the d^r, I presume therfore at this present to remember your honor of some addition to be made to this act of parliament to remove all inconvenience that his Ma^{ie} shold pay ferme to any, that therefore yt may be enacted that soe much rent, as ys to be payd owt of Sherborn to the Bishop for ever may be assured to him owt of some of his Ma^{ie} fee farme Rents in other particuler places, as neer & as convenient for the Bishop as Sherborys, and that his Ma^{ie} in lew mayre be for ever lykewise freed of the rent payable owt of Sherborn, wth an equal and saf course for all.

My humble service any way I shalbe ready to performe, and namely touching the manners of Burton and Hosten, members of these lands, though conveyed to Mr. Fitzjames and his heires, concerning wth I can plainly prove by record many great incroachments upon Sherborn, both in lands and Royalties of value & estimation. Beside other matter touching the prebend or parsonage of Sherborn, worth at the least 400*l.* by the year, wth some pretend to have inheritance in, by purchase from the late Queen obtained for a tryfle by playn and apparente deceit, who have yet mysther mark, and have deceived them selves, the truthe appearing, see much therof as ys worth £300 yearlye beinge still his Ma^{ie}, though they presume otherwyse, and may be laid to Sherborn. Such things as I had under S^r Walter Raleigh hand and seal S^r Ro. Carr promised to confirme unto me, among wth those conteyned in this deed inclosed, being in all fees and profits not worth ten pounds by the year, I do humble desier to enjoye no longer then my service shall deserve contynuance in the same, wth I humbly leave to your honorable meanes, as best contented with that your honor shalbe pleased to afford me, the rather for that this other note inclosed, wth Sir Wa. Raleigh scythes the questioning of his conveyaunce, prowest that I might have had of him a great reward, worth I assure your honor an hundred

pounds by the yeare, yf I wold have ayded him by suppressing the nature of his frauds, wth I humbly leave to your most honorable conssyderation, wth my prayer for your honors long lyf in all happiness and content.

Your honors much bounden in all humblenes to be comauanded,
JO. MERE.

Indorsed, "Some papers enclosed signed by S^r W." To the right honorable

The Earl of Salisbury,

Lord highe Threasurer of England.

Here is "this other note inclosed, wth which Mere affirms was sent as a bribe to prevent him exposing the nature of Sir Walter's frauds :

Sir Walter Raleigh to John Shelbury.

3rd January, 1609-10.

John Shelbury, I pray give John Mere a promise under your hand to make him a good and perfet lease of all Bishops Down, so soon as it shalbe known to whom the land doth belong, wth I will that yow perfore unto him freely, and without all question or cavill, and this shalbe your sufficient warrant. Written this 3d of January, 1608.

W. RALEIGH.

John Shelbury was appointed by the King on 28th April, 1604, "His Majies officer in granting and gathering the rents, revenues, &c.," of wine licences; on the 8th February previously had also been granted to him and Robert Smith such goods, debts, &c., reverting to the Crown by attainer of Sir Walter Raleigh, as were not already paid into the Exchequer.

The following grant has reference to a portion of Raleigh's estate, heretofore purchased by Sir Walter from Philipp Amadas :

Right trusty and right welbeloved Cousin and Counsellor, we greet you well. At the humble suite of John Shelbury, gent, and for divers good causes and consideracons us at this present moving, we are pleased to graunt unto him and his assignes a lease in possession of certain lands lying in or County of Cornewall heretofore purchased by S^r Walter Raleigh, Knight, of Philipp Amadas, gent, deceased, and afterwards evicted from the said S^r Walter by the heires of the said Amadas wth out restitucion of such some of money as was by the said Raleigh paid to the said Amadas for the said lands, the right whereof ought to appertaine to us by the attainer of the said Raleigh, for the terme of yeares, and at such rent as now yelded for the said lands by the Tenants therof. Wherefore we will and require you to give order to some of learned Councill to cause a Booke to be drawne in due forme, conteyning a lease of the said lands wth their appurtenances to be by us graunted to the said John Shelbury and his assignes for the terme of yeares above mentioned, for the yearly rent now reserved for the same, and wth out fyne, in regard the said Shelbury is yet ingred in sondry somes of money for the said Raleigh, and wth such other clauses and covenantes as in like leases have been usual and accustomed. And the same by you and or said Councill subscribed to send unto us to passe our Signature and Seales as apperteneth. And theis o^r les shalbe yo^r sufficient warrant and discharge in this behalf. Given under or Signet.

To our right trusty and right welbeloved Cousin and Counsellor, Robert, Earle of Salisbury,
or high Tr^r of England.

The Earl of Northampton, writing to Viscount Rochester on the 12th July, 1611, concerning the Earl of Northumberland's examination on the charges of Elks, his servant, says :

We had afterward a bought with S^r W. Ralley, in whom we find no change, but the same boldnesse, pride, and passion that hertofer hath wrought more violently, but never expressed it selfe in a stronger passion. But herof his Ma^{ie} shall hear when the Lordes come to him, and yet you may assure his Ma^{ie} that by this probleme he wanne littell grounde, cyther by his untruthes or his humores. The lawlesse liberty of that place, so longe cockered and fostered with hopes exorbitant, hath breedde sutable desires and affections in the braver sorte of the prisoners.

Again, three days later, Sir John Benet, in a letter to Carleton, says, "Sir W. Rawleigh also is more restrayned then before."

Eight years imprisonment, declining health, and many sore trials and bitter disappointments, unhappy did their work. Raleigh's constitution was shattered by his long privations, a want of the free enjoyment of exercise, and change of scene. He wrote to the Queen a most affecting

letter [already in print], in evident anticipation of his approaching death, in which he bitterly complains that, after eight years' imprisonment, he should be "as straightly lokt up as he was the first day;" and concludes, in a tone of despair, that "it were a sute farr more fitting the hardnes of my destenie rather to desire to dye once for all, and therby to give end to the miseries of this life, than to strive against the ordinance of God, who is a trew judge of my innocence towards the King, and doth know me."

We purpose again returning to this subject.

FOREIGN CORRESPONDENCE.

Paris, October 27.

A MOST extraordinary story has been pre-occupying the *salons* of Paris (if any *salons* are really to be found at this season) for the last fortnight, and, if I had not had strong doubts of the possibility of its truth, I should have already recounted to you the strange report. The following is the bit of romance that has been invented :

In the year 1847, an aide-de-camp to one of the younger sons of Louis Philippe was discovered cheating at cards. This, together with the scandalous *procès* of M. Teste, the murder of the Duchesse de Praslin, and one or two other similar events, was one of the gloomy forerunners of the revolution of February. The officer in question was brother to a man of some distinction in the army, and who is now a general of division. It was managed that he should be got out of the way; the affair was hushed up, and the family paid the sums of money unlawfully gained by their unworthy relative. Disgraceful as the whole business was for the officer I have alluded to, it may be as well to say that there was behind the scenes a worse culprit than himself—a lady! It was not for the sake of the miserable gain itself that the wretched young man had infringed the laws of honesty and honour—it was to satisfy the exigencies of a woman to whom he was attached with all the insensate weakness of a passionate, unprincipled nature. I repeat it—the object of this affection, and the cause of her lover's dishonour, was a *lady*, one of those persons who move in, and belong of right to, what is called here "good society." I dwell upon this—although it has not necessarily to do with the present part of the history, but with its past—because it is (parenthetically) an illustration of what French manners and morals can be sometimes. Well, as I have said, the unfortunate protagonist of this sad drama in real life was got off; he sailed for America, and a few years later his name was all but forgotten. But a short time ago, a murmur began to arise. Where from it would be hard to say—who set it afloat, no one can tell. Where was it first heard? No answer to that has ever been given. But little by little it rose and rose, and swelled, and was at last a loud rumour, and, as I again repeat, came to be a general pre-occupation in the so-called "polite world" of Paris. M. G. . . . it was said, had been seen and recognised by some persons who knew him in Europe, and he was no other than who do you suppose? than Walker the adventurer, Walker the Nicaraguan, Walker *in propria persona*!! The news spread like wild fire, and I cannot describe to you the kind of emotion it produced. It was so strong and so general that last Sunday a weekly paper, entitled *La Chronique de Paris* headed its columns with a denial of the fact, printed under the announcement of "*L'événement du jour*." "A letter we have just received," says the leading article in question, "sets at rest in the most positive manner the doubts that have been lately arising as to the identity of a person but too notorious, and puts an end to the various speculations which had taken for their object the famous adventurer Walker." The paragraph from the letter thus mentioned contains these words: "You may confidently declare that General Walker is not the ex-aide-de-camp, G. . . . the latter died near Bagdad in 1854."

The writer of the letter is a certain M. Xavier

Eyma, one of the numerous tribe of fourth or fifth rate *hommes de lettres*, whose business it is to prevent the *feuilletons* of the Paris press from expiring for want of food. He dates from New Orleans, and has probably found means of obtaining some, and authentic, information upon the point under dispute. Here, then, the incident ends, and the romantic dream of the identity of the modern *condottiere* and the French gamester is dispelled. Death came down unnoticed upon the latter, and an obscure end has been the issue of an ill-spent career. But what is termed "all Paris" has had its little drama, and people have been awakened for some days to the idea of a revival of the manners and customs of the sixteenth and seventeenth centuries here, when men sometimes (nay often) began life by an infamous deed, and ended it with a succession of heroic ones.

Another, and more rational, as well as lasting subject for the pre-occupation of the public, is the *début* of a new dancer at the grand opera, Mdlle. Emma Livry.

One of the oldest of the Emperor's friends, objecting a short while since to a senator who had been named, and speaking of him as an "unsafe" man, was reminded that the said senator's earliest opinions had been imperialist, for that, as a very young man, he had gone through the Russian campaign, and lost his toes during the famous retreat. "Well, and good," rejoined the *intimate-intimate* of the Tuilleries, "mais il n'est Bonapartiste que par les pieds." And so, with the Opera, it will save itself by the feet, if it does save itself, but by nothing else. As to a musical theatre it is perhaps the very last in Europe, but it has still a certain value as far as dancing goes, and its new *star* may help to send its choreographic fortunes to a still higher degree of elevation.

Emma Livry is said to be now barely sixteen; she certainly looks no more, and is in appearance a very fairy. Those who can remember the great Marie Taglioni say that this child possesses most perfectly all her "traditions," and that since that illustrious artist left the stage, no other save Mdlle. Livry has ever been able to approach her one immortal part of *La Sylphide* with such justly earned success. In so very young a girl, there must necessarily exist imperfection in a certain proportion; the very law of her talent is of course incompleteness, and no one who knows how to judge—(alas! these are few)—will attempt to ask from her what depends upon experience, upon study, upon time. But all the qualities nature can bestow, and that are in her gift alone, she has lavished upon this youthful *débutante*. Emma Livry is not now, at this present moment, a great dancer, and it will be the most unpardonable mistake on the part of her friends if they tell her she is one; she is not *now* a great dancer, because it is simply impossible she should be that which her sixteen years of life cannot allow her to be—but she is in indisputable possession of every quality that is required to make her a great dancer in due course of time. If her health resists, and she studies perseveringly, there is that in this little creature that may make her almost incomparable. She has a grace, an elasticity, and a natural *aérialness* that I do not remember to have seen equalled; and if to these points she one day adds *style*, I repeat it, she may not only be a "star" of the choreographic heaven, but a "bright particular" one, and outshine all her contemporaries. The greatest harm that threatens these young *débutantes* is the vain effort to please the stupid crowd by the acquisition of merits that are not within the natural tendencies. When a singer is pathetic, people say:

"What a pity execution is wanting!" and if the said vocalist attempt to achieve what is not in the scope of his talent, he condemns himself to inferiority. When a dancer is judged, if she be pantomimic, as La Rosati, the public says: "if she were lighter of foot she would be perfect;" and of the divinely graceful, light as thistle-down, floating Ferraris, it is lamented that "she be not more dramatic!" With experienced mistresses of their art such as these two, the above silly criticisms do no harm, but with beginners they are too often

fatal, and nothing is so difficult to nascent capacity as to *abstain*. Our system of education makes this, too, a hundred times more difficult, inasmuch as the general intelligence being more cultivated it perceives the various aspects of things which it might with far better results ignore eternally. All I can say is: Heaven preserve this pretty Mdlle. Livry, for at all events some years, from the advice of her connoisseur friends, and from the over development of her intelligence. Her *feet* are what she has to look to, and if anyone could persuade her that she belongs to the ornithological species, and should confine herself to the task of making wings sprout out from her ankles, instead of aiming at anything more intellectually ambitious, he would be doing her an incalculable service, and obliging the public immensely, by beginning to secure to it the enjoyment of one of the most poetical sights in the world, that of a really fairy-like female dancer, whereof the air and not the earth is the true element.

I rather think that, not very long since, I directed your attention to a circumstance that must strike everyone who, without being a professing moralist, conceives that the acts of human beings are worth the trouble of being classed, co-ordinated, and tracked home to their native source, —I mean to the extraordinary characteristics of crime in this country. I am not the only person to have printed my observations upon this, though I believe I am one of the first. Crime in most countries is—according to legal philosophers—divided into two distinct categories; the ferocious and the covetous. In some countries gold is the incentive, in others constitutional violence; a large amount of unemployed force induces brutality, and crimes are savagely and *uselessly* committed.

These two divisions are, if one may apply the word in such a case, *reasonable*, and one sees the cause and the effect clearly, and in a manner satisfactory to one's reason. But crime in France at the present day is fantastic, inexplicable, and denotes far more mental perturbation than either brutality or covetousness. A mother poisons her children with sulphur matches, for no earthly reason except that they "bother" her,—she is *ennuyée* by them! A boy of ten or twelve is worried by being beat at marbles by one of his playfellows, and he very quietly cuts his throat! A shepherd near Blois fires a pistol at one of his fellow shepherds, simply because the latter's sheep are fatter than his own! In short, the criminal annals of this country at this present time, present the characters recognised by medical men as those oftenest found among the inhabitants of madhouses. This is a fact worth studying.

In the end, it would, perhaps, be just to say, that all crime of whatsoever nature is a form of insanity; but when crime is merely the result of an over-excited brain, of an imagination unhealthily brought to dwell upon some object of immediate self-interest—when crime is committed in order to *gain an end*, its motive is at all events visible, and its horrible and vicious *reasonableness* stands clear; but crime committed lightly, crime committed *par caprice*, is surely one of the most unmistakeable indications of a nation's decay. In the last days of the Lower Empire, in those of Rome, as in the midst of the saturnalia of the revolution of '93, you may find evidence in plenty of the kind of crime I speak of; but at those epochs, it is duly remarked, the perpetrators of such crimes are invariably the over-educated, the hyper-civilised, the beings who by a moral hot-house culture are wrought up to a false nature. Nowadays, it is in the lower class, and above all in the *rural class*, that these *absurd* misdeeds are frequent. The link between a comparatively isolated existence in the midst of external nature and a perturbation of the mental equilibrium, leading to the commission of phantastic, useless crime, is one of those psychological phenomena I would point out to the attention of the thinkers of our age.

Paris, Wednesday.

Some of the journals publish a letter from M. de Lamartine, in which he declares that if the

French public do not respond more heartily than they have hitherto done to the appeal addressed to them for a subscription sufficiently large to enable him to pay off his debts, his family mansion and estate in the Macomnais will very shortly be sold, and he will leave France for ever. "Let him go!" I have heard several persons scornfully cry on reading this letter. But assuredly it will not be creditable to France if such a man be driven into exile in his old age, for lack of a few thousand pounds. I can understand and make allowance for the intense animosity which his connection with the unfortunate republic of 1848 has excited in the breasts of all the political parties, with the exception of the very small republican one, into which the French people are divided. I think, however, that political animosity should not be allowed to overpower the regard due to a man who is confessedly the greatest poet of his country of the present age; who has added to the prose literature of that country works which have delighted and instructed millions of contemporaries, and which seem assured of immortality; and who has pronounced in the Parliamentary tribune orations that have stirred the mighty heart of France, and have created commotion in Europe. Besides, is it not high time that even the rancour of political faction should cease? What he did cannot be undone, and years have since passed over. For years, though the gigantic power of France was once in his hands, he has been, in a political point of view, utterly powerless and insignificant: never, come what may, can he again play a part on the public stage. He is disappointed, baffled, humiliated, soul-crushed as statesman perhaps never was before; and he has meekly borne as much wrong, insult, and contumely as was ever heaped on one man. A little more Christian charity might then well be extended to him in his political capacity; and if that were done, his poetical, literary, and oratorical greatness would shine forth with such splendour that the French would think it a duty to vie with each other in paying it homage. And then assuredly he and his friends would not have to make appeal on appeal for donations; but a sum would be at once raised which would free him from the bondage of creditors, and secure him the peaceful possession of the halls of his fathers. Let the French people bethink them before it be too late. The political reasons which they consider justify them in turning a deaf ear to the cry of distress of their great poet will have no weight whatsoever with posterity, nor even in the next generation, and obloquy will rest on them for ever.

Say what people will of Scribe, the dramatist,—and, like everybody else who has obtained pre-eminent success, he has no lack of detractors,—he is really a wonderful man. The number of pieces of which he is the author, or the principal *collaborateur*—and with him *collaborateur* is almost equal to authorship—is extraordinarily great—greater than any other play-writer, except perhaps one or two of old Spain, ever produced or ever dreamed of producing; and though of course many of them are virtually the same under different titles, and many more are worthless, yet in what remains will be found characters drawn with remarkable skill, incidents the most ingenious, plots constructed with consummate art, dialogue almost always smart, sometimes truly brilliant—and all that certainly indicates the possession of a dramatic genius of no mean order. Well, this veteran has within the last few days attained a new and apparently great success with a five-act comedy, entitled *Les Trois Maupin*, the scene of which is laid on the eve of the Regency. It is a spirited picture of "life" under the *ancien régime*, and is a new proof that Scribe's talent of deriving amusement even from the most hackneyed subject—and if ever subject was worked to death, that of the *ancien régime* is—still exists in all its freshness. He has a *collaborateur* in the play—a young man who has not yet gained reputation. It is at the Gymnase that it has been brought out, and, as most pieces are at that house, it is well acted.

Reports have been flying about for the last ten

days, that the elder Alexander Dumas has fallen ill and died in Russia; but no confirmation of the statement has been received, so that it may be considered certain no such melancholy event has taken place. Ill, however, he has been, and rather severely too. It seems that, with his usual folly,—and in spite of his genius few men are sillier than he—he, to show off, undertook to row a boat a certain distance in a given time; and to perform the feat, he threw off coat and waistcoat,—he caught a dreadful cold. It strikes me, as I write, that he himself may have invented the report of his own death: he is one of that sort of men who would dress themselves from head to foot in yellow, and walk on the Boulevard with a birdcage in his hand, or do anything else extravagant sooner than not be talked about.

Jules Janin has just brought out two new volumes of his "History of Dramatic Literature." Like those that preceded them, they consist principally, in fact I believe exclusively, of selections from his *feuilletons* in the *Journal des Débats*. Considering the noise these *feuilletons* have made in the literary circles, not of France alone, but of Europe, for upwards of twenty-five years, it is natural that Janin should think them worth exhuming from the ever-deepening tomb of a daily newspaper; and perhaps the reading public may be of the same opinion. The title, however, is erroneous. The book is not a "History of Dramatic Literature," since it only deals with one portion of Dramatic Literature—that of France,—and with only a part of that of France—that which has been actually acted in the author's time. Seeing, too, that Janin, though nominally the "Prince of Critics" (in Paris), scarcely ever criticises play or actor, his lucubrations being about anything that either may happen to suggest to his busy brain,—his title will by many doubtless be considered, not only an error, but a piece of great presumption.

Parisian journals of the highest standing do not hesitate to have recourse to means to obtain subscribers, which the very lowest in London would disdain. At the present moment, the *Constitutionnel* which, next to the *Débats*, is the most important daily newspaper in Paris, and which is the principal organ of the government, is advertising that it will give to every annual subscriber a copy, at a reduced rate, of M. Thiers' *History of the Consulate and the Empire*. The *Pays*, which is another daily newspaper, and also a government organ, is making the same tempting offer. The *Société*, which is likewise a great daily journal, likewise tries to catch subscriptions by a promise of books: in fact almost all the daily papers, except only the dignified *Débats*, do the same sort of thing. When such is the case amongst the great leading political journals, I leave you to guess what resources the inferior order of journals and periodicals have recourse to gain subscribers. I remember that some time back, one gave free tickets for a trip to the sea-side; another boxes in the theatres; a third watches; a fourth clothes. I have even some vague recollection of one having proposed the magnificent donation of a ham, and, if I mistake not, the owner was a Jew.

SCIENTIFIC.

MEETINGS.

ROYAL GEOGRAPHICAL SOCIETY.—SESSION 1853-54.

1853	—	Monday, November 8 and 22.
	1854	December 13.
"	"	January 10 and 24.
"	"	February 14 and 28.
"	"	March 14 and 28.
"	"	April 11.
"	"	May 9 and 23.*
"	"	June 13 and 27.

The following papers are to be read on the 8th November, Sir Roderick I. Murchison, President, in the Chair:—1. Journey through the Mountainous Districts North of the Elburz, and Ascent of Demavend, in Persia, by Mr. R. F. Thomson and Lord Schomberg Kerr, communicated by the Earl of Malmesbury. 2. Journey from Moreton Bay to Adelaide, in search of Leichhardt, by Mr. A. C. Gregory, Gold Medallist, R.G.S. 3. Exploration of the Murchison, Lyons, and Gascoyne Rivers, in Western Australia, by Mr. F. Gregory.

* The anniversary (23rd May) will be held at 1 p.m.

LINNEAN SOCIETY.—SESSION 1853-54.

1853	—	Thursday, November 4 and 18.
"	"	December 2 and 16.
1854	—	January 20.
"	"	February 3 and 17.
"	"	April 7 and 21.
"	"	May 5 and 24 (Anniversary).
"	"	June 2 and 16.

At 8 p.m., except on May 24, when the chair will be taken at 1 p.m. precisely.

Paper to be read at the next meeting, on Thursday, November 4th, at 8 p.m.: George Bentham, Esq., "Notes on British Botany."

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—SESSION 1853-54.

1853	—	Monday, November 1, 15, and 20.
"	"	December 13.
1854	—	January 10 and 24.
"	"	February 7 and 21.
"	"	March 7 and 21.
"	"	April 4.
"	"	May 2, 16, and 30.
"	"	June 13.

GEOLOGICAL SOCIETY.—Papers to be read Nov. 3, 1854.

—1. On some Natural Pets in the Tertiary Sands of Dorsetshire. By the Rev. O. Fisher, F.G.S.—2. On some points in the Geology of South Africa. By Dr. Rubidge.—3. On some Fossils from South Africa. By W. Stow, Esq.—4. On some of the Siliceous Nodules of the Chalk. By N. T. Wetherell, Esq.

INSTITUTION OF CIVIL ENGINEERS.—Prizes, Session 1857-58.—The Council of the Institution of Civil Engineers have awarded the following Prizes:

1. A Telford Medal to James Atkinson Longridge, M.Inst.C.E., and a Council Premium of Books to Charles Henry Brooks, for their Paper "On Submerging Telegraphic Cables."

2. A Telford Medal to George Robertson, Assoc. Inst.C.E., for his Paper, "An Investigation into the Theory and Practice of Hydraulic Mortar."

3. A Telford Medal to James Henderson, Assoc. Inst.C.E., for his Paper "On the Methods generally employed in Cornwall, in dressing Tin and Copper Ores."

4. A Telford Medal to Robert Jacomb Hood, M.Inst.C.E. for his Paper "On the Arrangement and Construction of Railway Stations."

5. A Telford Medal to Major-General George Borlase Tremenehe, Assoc. Inst. C.E., for his Paper "On Public Works in the Bengal Presidency."

6. A Telford Medal to Alfred Giles, M. Inst. C.E., for his Paper "On the Construction of the Southampton Docks."

7. A Watt Medal and the Manby Premium in Books to Guilford Lindsay Molesworth, Assoc. Inst. C.E., for his Paper "On the Conversion of Wood by Machinery."

8. A Watt Medal to Thomas Spencer Sawyer, for his Paper "On the Principal Self-acting and other Tools employed in the Manufacture of Engines, Steam Boilers, &c."

9. A Council Premium of Books to Frederick Charles Webb, Assoc. Inst. C.E., for his Paper "On the Practical Operations connected with Paying out and Repairing Submarine Telegraph Cables."

10. A Council Premium of Books to Henry Conybeare, M. Inst. C.E., for his Paper, "Description of Works recently executed for the Water Supply of Bombay, in the East Indies."

11. A Council Premium of Books to Samuel Alfred Varley, for his Paper "On the Qualifications requisite in a Submarine Cable for most efficiently transmitting Messages between distant Stations."

12. A Council Premium of Books to Richard Carden Despard, for his Paper, "Description of Improvements on the Second Division of the River Lee, with Remarks on the Position of Canals generally."

13. A Council Premium of Books to Alexander Wright, Assoc. Inst. C.E., for his Paper "On Lighting Mines by Gas."

14. A Council Premium of Books to James Brunlees, M. Inst. C.E., for his "Description of the Iron Viaducts erected across the Estuaries of the Leven and Kent, in Morecambe Bay, for the Ulverstone and Lancaster Railway."

THE LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY held a general meeting at Enfield on the 20th inst., in the library of the vicarage. Jacob Vale Asbury, Esq., in the Chair. Mr. Henry W. Sasse, the Hon. Sec., read letters from the Marquis of Salisbury, Patron of the Society, Lord Londesborough, the President, Lord Ebury, Lord Talbot de Malahide, Colonel Connop, and other influential persons, regretting their inability to attend. The Hon. Sec. also read a letter from the Rev. J. M. Heath, the Vicar of Enfield, regretting his inability to attend on account of ill-health, but placing his house at the disposal of the Society for the purposes of their meeting, and pointing out those objects of interest which the neighbourhood afforded. The Rev. Thomas Hugo drew attention to the principal structures and points of interest in the neighbourhood. These included Gough Park, the residence of Richard Gough, Esq.,

F.S.A.; Duran's House, or Harbour, burnt down some years ago, the residence of Judge Jeffries (who, we may mention, was educated at the Grammar School); Forty Hall, built by Sir H. Fortie, between 1629 and 1632, erected by Inigo Jones, and modernised by the Wolstenholme family in 1700 (the old gateway to the stables is still standing); White Webb's House, which was hired by the conspirators in the Gunpowder Plot, but very little of it remains (there were four lodges in the Chase, used as hunting seats during the reigns of Queen Elizabeth, James I., and Charles II.); and Enfield Palace, built by Sir John Lovell, Knight of the Garter and Privy Councillor to King Henry VII. This building still possesses several noble rooms, and the ground floor remains nearly in its original state, with oak panels and a richly ornamental ceiling, bearing the crown and fleur-de-lis in multangular compartments, the cross lines of which are ornamented with pendants. The chimney-piece is richly carved and embellished with foliage and birds, and supported by columns of the Ionic and Corinthian orders. It is decorated with the rose and portcullis, crowned with the arms of England and France quarterly, and the supporter a lion and a griffin. Underneath is the motto, "Solo salutis servari Deo: sunt cetera fraudes." In the same room is preserved a portion of another chimney-piece, which was removed from one of the upper apartments. It is of a similar style to the one just described, and has on one side the motto, "Ut ros super herbam," and on the other side, "Est benevolentia regis." Several of the upper rooms have ceilings of a similar character. At the time of Henry VIII.'s death, the Princess Elizabeth was residing at Enfield, and her brother at Hertford. He was brought from that place, January 30, 1546, to Enfield, where he kept his court until the last day of June, and then removed to London. When Elizabeth became Queen she frequently visited Enfield. Notices of her presence occurred in 1561, 1564, and 1568. It is related that in April, 1557, the Princess was escorted from Hatfield to Enfield Chase by a retinue of 12 ladies in white satin, on ambling palfreys, and yeomen green on horseback, that her Grace might hunt the hart. On entering the Chase, she was met by 50 archers, in scarlet boots and yellow caps, armed with gilded bows, each of whom presented her with a silver headed arrow, winged with peacock's feathers, and by way of closing the sport, the Princess was gratified with the privilege of cutting the throat of a buck. The Earl of Monmouth speaking of events which happened in 1596, says: "the Queen came from Theobalds to Enfield House to dinner, and after dinner she had tents set up in the park to shoot at the buck." A letter of Elizabeth's is to be found in the British Museum dated from Enfield, Feb. 14, but the year is omitted, and there is also preserved in the Bodleian Library a translation of an Italian sermon, with a dedication, presented as a new year's gift to her brother Edward, dated from Enfield, but also without the addition of the year. Queen Elizabeth leased the house in the year 1582 to Henry Middlemore, Esq., for 51 years, so that it did not revert to the Crown during her reign. From 1600 to 1660 it was tenanted by several families of great note, among whom were Lord William Howard, Sir Nicholas Raynton, and Sir Thomas Trevor, one of the Barons of the Exchequer. About 1660 the house was let to Dr. Robert Uvedale, master of the Grammar School. The Doctor was an acute botanist, and had a large and curious garden filled with rare and precious exotics. Among others was a cedar from Lebanon, planted by himself, which has since become celebrated for size and beauty. In 1792 a great portion of the palace was taken down, and several dwellings erected on the site. The rectory of Enfield was given by the Conqueror to Geoffrey de Magnaville, or Mandeville, Constable of the Tower. At the dissolution of the monasteries, 1539, it was granted by Henry VIII. to Thomas Hadley, Lord Hadley, and in 1548 it passed into the hands of the master, fellows, and scholars of Trinity College, Cambridge, who are

* Annual General Meeting of Members only.

the present patrons. In 1327 the vicarage was rated at nine marks; in the King's books it is valued at 26*l.* per annum. The college just named has presented one of its Fellows in uninterrupted succession from the year 1550 to the present time. There is an excellent example of early brickwork in a building now used as the railway station. The ornamentation would refer it to the period of James I., or the early years of his successor. There is a tradition that it was occupied by Queen Elizabeth's favourite, the Earl of Essex, but it appears to be unsubstantiated by any actual proof, and to be in fact disproved by the details of the structure itself. Mr. John Tuff, M.P.S., mentioned that the church, which is dedicated to St. Andrew, was founded in 1136. It abounds in monuments, the chief of which are the Tiptoft Earls of Worcester, the Rayntons, Palmers, Evingtons, Stringers, Dixons, Middlemores, Dycerwos, Kiers, and others of note, benefactors to the parish, in most cases by charitable bequests; there are also a few monumental brasses and mural tablets, one of which is in memory of the celebrated Abernethy, on which is an elegant Latin inscription. The church has at different periods undergone great changes in structure, both externally and internally. Enfield is also rich in royal privileges and charters: Edward I. granted charters for a weekly market, and two fairs to be held annually. James I. confirmed the market subsequently, and added a court of Pie Powder (similar to Smithfield). Richard II. granted certain privileges to the inhabitants of Enfield, which have been confirmed by Edward IV. and VI., Elizabeth, James I., George II., and George III. These documents are deposited in the Court of Exchequer of the Duchy of Lancaster. A large portion of the parish of Enfield is crown property belonging to the Duchy, and appoints its officers to act within its precincts. Enfield also gives the title of Baron of Enfield (Viscount Enfield). A great number of ancient coins, tokens, rings, belts, knives, forks, spoons, and other curiosities have been found in various parts of the parish, particularly in reference to the time of Elizabeth. Roman urns have also been discovered near Enfield, so late as 1830. Roman and silver and brass coins were ploughed up near Clay Hill, in the parish, of the periods of Domitian, Caius, Nerva, Trajanus, Aurelius, Adrian, Antoninus, and others, to the number of 170. Ancient banners, armour, &c., painted tiles, coffins, urns, nails, and human bones have also been discovered in the parish, affording to the historian antiquary much matter of interest, and repay him for laborious investigation and research.

On the Mode of Formation of Shells of Animals, of Bone, &c. By George Rainey, M.R.C.S. (Churchill.)

The Lecturer on Microscopic Anatomy at St. Thomas's Hospital has been recently instituting a series of experiments, with a view of producing by artificial means structures analogous to, or identical with, the shells of molluscs and crustaceans, and the bones of other animals. The results of these experiments have been in part already given to the public in the pages of the *British and Foreign Medico-Chirurgical Review* and the *Quarterly Journal of Microscopic Science*. The information thus scattered has been now brought together by the author into one treatise, and many fresh facts, physical and anatomical, introduced for the first time. What he claims to have originated are, in his own words :

"Firstly, a process by which carbonate of lime can be made to assume a globular form, and the explanation of the nature of the process, 'molecular coalescence,' by which that form is produced. Secondly, the explanation of the probable cause of crystallisation, and the manner in which the rectilinear form of crystals is effected. Thirdly, the discovery of a process of 'molecular disintegration' of the globules of carbonate of lime, by inverting the mechanical conditions upon which their previous globular form had depended. Fourthly, the recognition, in animal tissues, of forms of earthy matter analogous to those produced artificially. And, fifthly, the deduction from the above fact, and considerations of the dependence of the rounded forms of organised bodies on physical and not on vital agencies."

The experiments, which are minutely described, and have already been made public in one of

the periodicals above alluded to, consist principally in the introduction into a glass phial—first, of a viscous substance, as gum arabic, saturated with carbonate of potash; secondly, of a couple of pieces of glass, to catch and fix the globules; and, lastly, of a solution of gum arabic and common water. After a certain time, the pieces of glass are removed, and are found to have become covered with clusters of globules or spherical molecules, which, on careful examination by a powerful microscope, are found to be identical in all stages of their development with those of which microscopic dissection shows that the calcareous structures met with in living creatures are ultimately composed. He compares carefully the results of these experiments with those which demonstrate the principles and process of crystalline formation, and shows that when the carbonate of lime is formed in pure water, its first form is crystalline; but when formed in the same manner in water containing a viscous substance in solution, its form is globular. The reasons for these fundamental or elementary differences in form are discussed and exemplified with much care and great acumen; but a reference to the diagrams and microscopic sketches, with which the book is illustrated, is necessary, in order to follow the author through them. His final deduction, however, as regards the probable form of matter when it first came into being, is thus summed up :

"It has been shown—I think I may say demonstrated—that matter, immediately it comes into existence in some new state of combination, assumes one or other of two forms, according to the predominant force acting upon its ultimate molecules. If that force be attraction, the first forms are curvilinear; if impulsion, they are rectilinear. But I am aware that these first forms, being made up of alternate particles, are not themselves atoms, or ultimate molecules. Now, in order that the first portions of matter may have a definite form, they must either come into existence in separate places or at separate times, that is, they must not be within the sphere of each other's attraction or impulsion; for they would then be formed into globules or crystals before they had time to acquire their specific form. Now, as no experimental or natural process can be conceived by which a molecule is formed alone, this condition seems to be impossible. . . . The idea of a definite form of the nascent particles of matter is unsupported by any kind of proof, and therefore is entirely untenable; and the only inference is, that when matter first comes into existence in some fresh state of combination, as, for instance, carbonate of lime combined with a viscous substance, it has no definite form until gravity has given it one. . . . Consequently, it may be inferred that all molecules are amorphous, and that, if there ever was a period when matter existed unacted upon by attraction or impulsion, it must have been in a chaotic or amorphous state—a something 'without form, and void.'"

We may add that the microscopic sketches of the artificial and natural substances examined, are in the highest degree interesting, and assist materially in arriving at the author's deduction of a complete identity in the two processes of construction. If we were to particularise, we should select as the most favourable specimen that at page 99, illustrating the formation of the oyster's shell, and recommend a comparison between the process of molecular coalescence there delineated with that appearing on pp. 9, 10, &c. We should also add that Mr. Rainey kindly offers to show to anyone interested in the subject the preparations he refers to in his work.

SOUTH KENSINGTON MUSEUM of Pictures, Sculpture, Education, Architecture, Building Materials, and Products of the Animal Kingdom.—The museum is open *Free* on Mondays, Monday evenings, Tuesdays, Tuesday evenings, and Saturdays. The Students' days are Wednesdays, Wednesday evenings, Thursdays, and Fridays, when the public are admitted on payment of 6*d.* each person. The hours are from 10 to 4, 5, or 6, in the daytime, according to the season, and from 7 to 10 in the evening.

Messrs. Agnew and Sons of Manchester are about to open a Gallery of Art at Liverpool, where they have taken the fine building immediately opposite the Exchange. They commence with the exhibition of Rosa Bonheur's great pictures, the 'Spanish Bourcierios,' 'Crossing the Pyrenees,' 'The Denizens of the Highlands,' together with the portrait of the artist, by Ed. Dubufe.

FINE ARTS.

THE WINTER EXHIBITION OF CABINET PICTURES.

If the opening of the Winter Exhibition be a signal of its approach, winter would seem to be coming in early this year. But, perhaps, as one swallow does not make a summer, one winter-bird does not necessarily proclaim the winter. It may be, too, that not having come at all last year, it comes the earlier this. Anyhow, in season or before it, the advent of the Winter Exhibition is welcome. There is always about it something social and pleasant. You have pictures sufficient to satisfy without satiating; they are of a kind that does not severely tax the attention; and the room is a comfortable room and of a comfortable size. Then at the private view you are sure to see, besides the pictures, many of the old familiar faces of the painters, looking their best and brownest after their autumn tramp or travel, or sea-side sojourn, or yachting excursion.

The collection strikes us as being this year somewhat smaller than usual. In all, there are but 131 pictures. No very ambitious work commands the attention. Such ambition as there is, as might be expected, is shown by the juniors. The seniors of the craft reserve their higher efforts for the spring exhibitions. To the art critic the exhibition is chiefly interesting as an indication of the direction in which artists are working, as a straw, showing the prevalent Art-wind. In looking round the room landscapes and pre-Raphaelite fantasies most catch the eye: the chief impression that remains is that our artists, both young and old, have become curiously careful and nervous in the manipulation of their pictures. All are at school. We can only hope something better than has yet appeared will come of their discipline.

Although hardly to be ranked as pictures, Mr. Frith's two sketches for his 'Derby Day' will perhaps attract most attention. 'The First Study for the Picture of the Race-Course' and 'The Sketch of the Race-Course' are very clever sketches, and illustrate well the careful way in which Mr. Frith proceeds in his more important works. Almost everything that is in his great picture is to be seen in these; but almost everything has been modified in the progress of the work. Yet these are no hasty jottings. They are rather elaborate studies, with little of the dash and fire of the first thoughts of genius. Hung alongside or beneath the picture itself in Messrs. Leggett's Gallery they would afford an instructive lesson to the student. Mr. Frith has also a small finished picture here, 'The Crossing Sweeper,' one of those pretty-faced drawing-room ladies he paints so perfectly, picking her way across the street, with a ragged urchin trying to entice a copper from her: a picture against the painting of which there is no objection to be made, but one of a kind that he has painted too many of for his reputation. He should leave this sort of work to younger and feebler hands, and no one would regret if the younger hands did not accept the legacy. More worthy of one who writes R.A. after his name is Mr. Ward's 'Scene from Peveril of the Peak,' in which Major Bridgerton tells his story in a very characteristic way, but the picture surely has been exhibited more than once already.

In 'A Scene at Wexham (?) Rectory—Mlle. Rosa Bonheur Sketching Cattle,' we are glad to see Mr. Goodall breaking new ground. Remembering his former works, the picture appears something of a curiosity. It looks as though Monsieur had been taking lessons from Mademoiselle. The peculiar colour, the low general tone, the very handling are all exceedingly Bonheurish, with just so much less of breadth, boldness, and freedom as might be expected from a pupil. The portrait of the lady is very clever, the pose is easy and natural, and the face exhibits a due admixture of humour and spirit, with a saving touch of timidity. The Scotch cattle which she is painting, Mr. Goodall has rendered with a fidelity and life which prove him to be a worthy disciple of the matchless Rosa: but surely the gossip cannot be true which says that, whilst he only devoted a day to the lady, he spent a month on the two

"beasties." He can hardly have suffered the intensity of his discipleship to lead him to so un gallant a length as that. His other picture, 'Morano Beggars, on the Laguna, Venice,' affords a very delicately conceived contrast between the donna in the gondola, and the beggar woman with her nearly naked child in the humbler boat. It is a nicely painted little picture, but very French in manner. Mr. Goodall is evidently feeling his way towards a decisive change in style and subject.

Mr. Elmwood has two pictures, both little more than studies of heads, and neither of much consequence—"He gave me this Bouquet," and "Audrey," from *As You Like It*. Better in subject and treatment are the pair by Mr. O'Neill, 'The Departure,' one of the best figures from his last year's 'Eastward Ho,' and a companion 'Home Again,' the wife meeting her wounded husband on his return from the East; both painted in a broad manly style, and showing feeling without descending into sentimentalism. In an equally manly and characteristic manner has Mr. Phillip painted the charming face of 'Sissie.' Mr. Faed exhibits a good example of his bolder style in 'The Sailor's Beacon.' Mr. Sant has two very sweet and nicely painted heads, 'Myrrha,' and 'A Little Subject of the Middle Ages.' Equally or even more graceful, but in a very different style, is Mr. Dobson's 'Dresden Flower Girl'; but we should like to know how it comes to pass that Mr. Dobson always sees the same pensive "earnest" face, whether the fair one be an Israelitish Maiden, a Mediaeval Saint, one of the seven Christian Virtues, or Dresden Flower Girl? We are "a-weary a-weary" of these saintly insipidities, Mr. Dobson—couldn't you put the smallest possible dash of wickedness into the next pretty face you paint, and a touch more of humanity into her "deep-souled" eyes?

All these it will have been seen are but small doings for men of mark. More venturesome is Mr. J. N. Paton's 'Dead Lady,' having as a text, after the fashion of our younger sermonising painters, the passage from *Isaiah* ix. 19: "The sun shall be no more thy light by day; neither shall the moon give her light unto thee," and so forth. This picture would deserve commendation if only as an evidence of the steady industry with which Mr. Paton labours in his calling, and the boldness with which he selects his themes. But it has many technical merits also. Stretched out on a couch in the open corridor of an Italian mansion is the corpse of one who a few hours back was in the fullness of youth and beauty; beside her, and bending over in an agony of grief, is her lover or her lord; the deep purple mountains tell of the departed sun, and with the lustrous evening star symbolise the coming of another light, and life and glory. We should be glad to be able to praise this work unreservedly. You see at the first glance evidence of fine feeling, and on close examination you are convinced there is deep and serious thought. It is everywhere carefully painted. There is a befitting sombre harmony of colour. But it is impossible to get rid of the feeling that the whole is unreal; that the situation is improbable; and that whatever profound moral may be embodied in it, the subject is one quite unadapted for a cabinet picture.

The tendency of so many of our younger painters to repeat subjects of this painful character makes it worth while perhaps to dwell on this point a little. Whatever may be the case with pictures intended for public galleries, where the importance of the lesson meant to be conveyed may possibly atone for the painful impression which the representation of misery, disease, or death may excite, it may well be questioned whether, except in very rare and exceptional cases, the painter can be justified in depicting the more agonising stages of domestic misery in pictures which are intended to be under the daily and hourly contemplation of the family circle. Poets and novelists we know delineate such scenes with the most elaborate fidelity and the most intense passion. But a book is not always open. The ghastly corpse is not always before you. Whether

it be the province of the poet and the novelist to dwell on the aspect of disease and death, it is not for us to examine. We must not assume the functions of the literary critic. But we have ill-understood the principles which govern the various branches of formative art, if it be the proper work of the painter of household pictures to set forth the morbid anatomy of humanity. His proper task is evidently to delight the eye with the presence of the beautiful or the agreeable in nature and human life. This does not preclude him from doing what he can to point a moral, either by the occasional stern display of evil, and sorrow, and suffering, by sly satire, or by broad humour. Put around all there is drawn a circle—not always sharply defined—beyond which he cannot go without exciting disgust, pain, or aversion. One of the most essential requisites for the painter is to learn the limits of his art; not the limits of painting merely as compared with sculpture on the one hand and with verbal description on the other, but the limits imposed by that particular branch of the art which he cultivates, or in which he is at the moment practising. Whatever line of art he adopts, the artist must accept its conditions. The moral of all this is, that Mr. Paton has transgressed those limits, and that this and the pictures he exhibited last year, show that the rock on which he is in danger of making wreck of his powers is that very serious one, a wrong conception of the purpose of art. We heartily wish he would give himself up for awhile to painting plain matter of fact, and wait the inspiration of the Muse before he essays a new flight into the regions of gloom, or a descent into the valley of the shadow of Death. If he persevere in his present course, he will afford another example of the numberless young men of promise who coerce and stimulate their minds into so morbid a state that they revolt against all simple, wholesome, manly diet, and are ever mouthing and attitudinising, instead of quietly doing the ordained task of daily life.

And these remarks lead us naturally to notice the pre-Raphaelite work here, in which even where the choice of subject is right and fitting, there is a wilful disregard of plain common-sense and common observation which is alike painful and perplexing. Take as a prominent example the picture of Mr. Madox Brown, 'Jesus washes Peter's feet (in water colours)—the oddity of the conjunction in the title really seeming to typify the strangeness of the picture. Here the chief person—a very gaunt, ungainly figure, with long red hair, and skin in face, feet, and hands of patchy reddish purple and yellow, with a flat gold-plate behind his head, as a glory—is kneeling before and washing the feet of a coarse, obese, purple-faced, grey-bearded old man, whom you might take for a bad specimen of a voluptuous self-indulgent monk, but whom the title tells you is St. Peter, who is leaning his head forward and watching the process. So ungainly are the figures, so awkward the arrangement, and so outrageous the colour, that a plain man might be pardoned for thinking it a profane burlesque: yet you cannot look steadily at it without becoming convinced that the artist was in most serious earnest, and the painting, especially of the heads of some of the apostles in the background, assures you not only that he possessed technical skill, but also fine feeling and discernment. The mind has, however, got a twist, and as the mind is, so the eye sees. Equally perverse is the 'Ophelia' of Mr. Hughes. But it will help in one respect to elucidate Shakspeare. A glance at the lady will go far, if not to excuse, at least to explain, Hamlet's treatment of her. If he really found on his return that she whom he had left the goddess of his adoration, had become, as the ladies say, "such a fright," it is scarcely wonderful that he behaved so naughtily. It may be that Hamlet's cruelty has preyed on her frame as well as on her mind; at any rate, she looks rather like a candidate for Brompton than for Bedlam. The awful length of naked arm has clearly been painted from one far gone in consumption. Altogether the picture is as disagreeable a one as can well be imagined. Scarcely more pleasing to the eye, though more refined and more

poetical, is the very purple 'St. Agnes' Eve' of the same painter. By another member of the brotherhood is 'Even Song,' a poor half-witted young lady sitting on a grass-plot in front of a bunch of poppies, and playing with a watering-pot. The lady however is nought. The poppies are the picture; and as Mr. Ruskin says of a very different work, "Examine them for a quarter of an hour through a magnifying glass, and you will see something of what they are:" more dainty flower-painting could scarcely be executed by a painter of porcelain or a botanical draftsman. Almost equally minute, but with more of human interest (though of a somewhat namby-pamby kind), is Mr. Luard's 'Pic-Nic Party,' but here again the elaborate rendering of the trees, and still more the bright green grass, almost entirely destroys the supremacy of the sweet ladies' faces. A little less minute, but no less wrong in subject, is Mr. Crowe's 'Steele and his Children,' a literal rendering into form of a picture painted in words. This is always a mistake. The painter, if he select a passage from an author, should always choose one which is merely suggestive. Simply to translate into paint a verbal description, is at best unworthy work; and here, although the incident is the same as Steele's, the style, very unlike Steele's, is hard, flat, and constrained. Let us except the head of Steele, however, which is very characteristic and expressive.

Mr. Lance's half-dozen fruit-pieces are all small, but less carelessly wrought than some of his recent larger works. But Mr. Lance's *forte* is not humour, and there is very little mirth or merit in putting one monkey in a fine coat among peaches, grapes, and melons, and another in a woollen jacket among cabbages, carrots, and turnips, and calling one picture 'Aristocracy' and the other 'Democracy.' The spectator is rather disposed to resent the expenditure of so much ability on so puerile an idea. Far more to our liking is the pair entitled 'In-doors' and 'Out-doors,' in which, though the fruit and birds are on a smaller scale than is usual with Mr. Lance, there is a depth and richness of colour and gorgeousness of *ensemble* such as he has not often surpassed. His water-colour drawing of a couple of bunches of grapes hanging from the vine (No. 75) should be noticed for their easy unaffected manner of representation. Before we pass to the landscapes we must bestow a word of commendation on Miss Solomon's tiny bit of humour, 'Spending a Sou'—a French child puzled among the temptations of a fruit-woman's basket; mother and brother looking on and enjoying its bewilderment.

Stanfield has a couple of small but bright, clear, fresh pictures—a 'Scene on the Gulf of Salerno,' thrown off apparently without effort, and delightful in its easy unelaborate force of effect; and 'The New Deep, Zuyder Zee,' less fresh and bright in colour, but a very pleasing picture notwithstanding. By the younger Stanfield there is a view on the 'Lake of Lugano,' which, at a little distance, is an almost deceptive imitation in colour, composition, and handling of the work of the elder: near at hand a certain hardness and want of refinement serve to distinguish it. Mr. Stanfield, jun., is making sure way; but he should seek a new field of labour. Similar in their repetition of manner are the Linnells. The elder Linnell has one of his favourite Surrey scenes—"Cattle descending a Hilly Road." William Linnell has a more pretentious composition, 'The Companions of Ulysses seizing the Oxen sacred to Apollo,' from which we learn (what we did not learn from Homer) that "the oxen of the lofty-going Sun" were pastured in a ferny dell on our own Southern coast, bordered by free-growing rugged English oaks, and sloping down to the Channel. J. T. Linnell has a 'Moorland Scene.' In both these the peculiar touch, and rich glowing colour of the elder are repeated with curious fidelity, but the yellows and the purples are still more exaggerated. Mr. Holman Hunt has a little picture or study, 'Fairlight Downs—Sunlight on the Sea,' evidently painted on the spot, and marked by all his peculiarities of pencilling and colour, but very powerful in its way, and bringing out with great emphasis the phase of nature which

its title indicates. By another of the disciples of this minute school, Mr. Oakes, are two very elaborate 'Studies on the Coast.' One (No. 88) exhibits the breaking sea and the run of the wave on the flat beach with a fidelity very rarely seen, and a cloudy sky of equal truthfulness and equally unlike the conventional type:—the other is a minute study of the low sand dunes, no less true in its way, but having the tiny flowers in the foreground dwelt on with tedious scrupulosity. Mr. Oakes's third contribution is a 'Shady Part of the River,' very admirable in general colour, and having the small stones in the front very clearly painted in their small way.

More picture-like in treatment is Mr. Lillou's 'Sphinxes,' in which the sunset effect is almost sublime. Mr. Harding has a little architectural piece of no great value, called 'A Remembrance of the Olden Times,' which appears to be a ruinous Norman château. The American artist, Mr. Cropsey, whose American landscapes we noticed at some length a few weeks back, has three or four English scenes, including 'Corfe Castle' (the village, not the building so named); 'Anne Hathaway's Cottage,' a very accurate representation of the home of Shakespeare's wife; and a 'Cottage at West Lulworth, Dorsetshire,' the brightest of the lot—but Mr. Cropsey has not quite caught the character of English landscapes; while, as regards technical matters, he has not yet learnt to manage his green tints, and he not only draws figures very badly, but seems not to have a notion of their value as vehicles for the introduction of strong bits of colour, or points of light and shadow. In the catalogue we see the names of Creswick and Hering; but either their landscapes have not been hung yet, or we overlooked them.

Of the water-colour drawings we have left ourselves little room to speak. Cattermole has a couple of his favourite armour pieces, 'The Dream of the Future,' and 'The Warning Voice,' but hardly as good as of old. Walter Goodall has three or four, nicely painted, of peasant children hunting for crabs among the broken rocks; Mr. Oakley has five careful drawings, 'A Fisher Boy,' 'A Savoyard,' 'Brickmaking,' &c. Mr. F. Taylor has (according to the catalogue) 'Fern Gatherers, Loch Alsh,' but we did not notice them. Mr. Davison has a very large bold drawing of 'Barnard Castle, Durham'; and Mr. Dearmer views of 'Richmond Hill from Twickenham Ferry,' and the 'Waterfall at Killarney.'

At least equal in merit, however, to the best of these, are the water-colour drawings contributed by the ladies. Especially admirable for its deep feeling, largeness of style, and delicate execution, is Miss Margaret Gillies' 'Vivian Perpetua, on the Eve of her Martyrdom, after Parting from her Father and Child.' Not less perfect in its way, though a very different way, is Miss Harrison's 'Roses'; with which may be classed Miss Oakley's 'Apples.'

We must close, but not without calling the visitor's attention to the singular exuberance of fancy, the remarkable assimilation of feeling, as well as to some curiosities of form, and decided novelty of treatment, shown in Mr. Solomon's drawing with the point, entitled 'The Waters of Babylon.'

ART IN DÜSSELDORF.

THE Exhibition of Modern Pictures in Düsseldorf opened in June last. It contains very few of that class of historical works which one would expect from an academy having so many professors eminent for historic painting. But Düsseldorf has also proficient masters for the study of landscape, and *Le Génie*; and these subjects constitute the bulk of the Exhibition, which is chiefly supplied by local Art. One notices on entering a great sameness in the style and character of the pictures—a defect just such as one might expect to meet with in an institution somewhat secluded from the world, and where the trammels of a limited circle are not broken through, as is the case in more extended fields of Art, by a variety of tastes and impulses.

In some of the landscapes, the very imitation of Nature appears too graphic to realise that pictorial

effect, of which the artist avails himself to compensate for the insufficiency of the practical means at his disposal. This is exemplified by two landscapes with soft lowland scenery, in one of which the minute rendering of details produces much the effect of a coloured photograph, but scarcely constitutes a picture, which, though inferior to a photograph as a mere imitation, realises, as far as Art is concerned, a great deal more.

On the other hand, in pictures where Nature presents such grand and striking features that one would almost wish to see them rendered line for line, the approximation to the real scene is so imperfect that the traveller who is acquainted with the scenery can scarcely identify the subject of the picture. 'Partie am Wallensee,' by Schultz, partakes, I think, of this character: were the scene without a local name, the general truthfulness of the subject would readily be acknowledged, and the interest of the picture would be doubtless increased. Some of the views of Styria and Norway are, however, very nicely painted; the true pictorial character of snow and glacier seems to be much better understood by German than by English artists.

'A Moonlight,' by L. Scheins, of Aix-la-Chapelle, is very pleasing, and full of repose: it might have been truer to the effect intended with less colour, green, &c., in the foreground; for, although lights may appear bright and sparkling from the contrast of extreme darks, every colour, by moonlight, is sobered into almost unchequered grey.

'The Bearhunter's Family,' by Bergslein, of Düsseldorf, is a mother presenting an infant to the huntsman on his return from the chase. This very natural episode is spiritedly expressed, and painted in the careful but somewhat crude manner of the Germans. The cottage, decorated with the bones and almost skeletons of the slaughtered animals, is an unnecessary exaggeration, as the vocation of the husband and the bent of his family are sufficiently expressed by the gun still in the hands of the sportsman, and by the crossbow playfully held up by his boy reposing on the greenward.

'A Young Peasant addressing his Fellow-labourers on Scriptural Subjects,' is remarkable for the earnestness of expression in all the countenances. But this very excellence in Art-rendering entirely deprives the picture of the charm which results from variety and contrast: the features of the peasantry certainly differ according to their age, sex, and family: but monotony of expression must inevitably prevail where earnest devotion, unrelieved by any other emotion, pervades the looks of all. Several small pictures of this class may however be mentioned, in which the circumstantial correctness of German drawing has sufficed to make a very pleasing picture of a subject having no other novelty than the treatment.

The *Städtische Galerie*, or permanent gallery, in an adjoining part of the same building, consists of a selection of the pictures of the professors, and other artists in the academy; but does not realise what might be expected from a school of such repute in Germany as that of Düsseldorf. One of the best is 'Hagar and Ishmael' by Kohler; it is a graceful composition, and the expression of grief in the features of Hagar has a dignified simplicity approaching to the most classical works of the old masters; but this is somewhat marred by a defect in the foreshortening of the chin and neck. The colouring is light, warm, and attractive, though offering no contrast either of shade or hue.

One of the largest pictures, 'Tasso and the beiden Leonoren,' is a comparatively early work by Professor Sohn. The poet is reclining thoughtfully in an embowered recess of the garden, whilst the two Leonoren appear bent on avoiding every cause of disturbance to the poet. The picture, which is large and evinces evidently much care in its execution, comes far short of that fresh, clear, and vigorous painting which characterises the portraits recently finished by the same artist, and which are now in his studio. If Professor Sohn has made since painting the 'Tasso,' the same progress in historical composition which

his portraits exhibit, his advance in Art must have been very rapid.

'A Woody Landscape,' by Schirmer, contains but two small figures, probably Abraham and his wife proceeding to Egypt; but this very slight allusion to patriarchal times, together with the solemn repose of a primitive unadorned scene, suffice to give it that degree of classical bearing which is essential for a landscape-composition. This subject shows that much less of the ideal than is usually aimed at is requisite for constituting a classical landscape.

A Belgian artist, of the name of Rofflers, is engaged at Brussels in working up pictures from studies most carefully made in the Alps of Styria and Switzerland. No artist has perhaps succeeded better in representing the effect of evening glow on the glaciers; but the admirable purity and depth of colour which is thus realised could only result from months of study, to which this artist has devoted himself on more than one occasion in the midst of the Alps. Verboekhoven, accompanied by the animal-painter, Jones, has recently explored the Highland scenery of Scotland; but he has apparently not so much sought to portray the wild denizens of the heaths and glens, as to seize the true character of the mountain and lake scenery. Pictures of this class quit the artist's studio as soon as finished; but one remained just completed—a Scotch lake, enlivened, not with the stately deer of the Highlands, but with the painter's own fleecy animals, gentle and domesticated; yet the distance retires into that cool grey mistiness which is truly characteristic of the humid atmosphere of the north.—H. T.

The *Photographic News* of last week contains Mr. Fox Talbot's description (or specification) of his patented invention of photographic etching, or as he terms it "Photoglyphic Engraving," which has excited so much interest among artists and men of science. The process is extremely simple and beautiful. We give a summary of it, divested of the technicalities of the specification. Mr. Talbot uses the steel, copper, or zinc plates, ordinarily employed by engravers. The plate to be operated on is covered with a thin film of a solution of the common gelatine of the shop (in the proportion of a quarter of an ounce of gelatine to eight or ten ounces of water) to which has been added about an ounce of a saturated solution of bichromate of potash. The object to be engraved, which "may be either material substances, as lace, the leaves of plants, &c., engravings, writings, or photographs, &c.," is then placed on the prepared plate, and both are screwed in a photographic printing frame. After exposure to sun-light, or for a longer period to the common daylight, as is usual in photographic printing, the plate is removed from the frame, when "a faint image is seen upon it—the yellow colour of the gelatine having turned brown wherever the light has acted." Thus far the process is precisely the same as that of Mr. Talbot's invention patented in October, 1852. But in that process the next stage was to wash the plate in water, or water and alcohol, in order to dissolve that portion of the gelatine on which the sun had not acted, and so doing the image has almost invariably been found to be injured. In the new method the plate is not washed at all, but the operator proceeds at once,—and in this it is that the novelty of the new method mainly consists—to cover the surface of the plate evenly with a little finely-powdered gum copal, which is then melted by holding the plate over the flame of a spirit lamp. A uniform aquatint ground is thus formed, and as soon as it is cold the plate is ready for etching. If Mr. Talbot's specification be sufficient, the etching process is the simplest of any yet practised. The etching liquid is a solution of perchloride of iron—five or six parts of the saturated solution to one of water. A small quantity of this is poured upon the plate, and with a camel's-hair brush spread equally all over it. "The liquid penetrates the gelatine wherever the light has not acted on it, but it refuses to penetrate those parts upon which the light has sufficiently acted. It is upon this

remarkable engraving, the etc. the part of the every p. of the a. t. three n. slightl. etching stopper. The finished the m. etching none parts, the o. brush. the P. effect. solution solution worth in its etching fea. here is in ever, proce. fear prod. go no. of h. found yet for of the result. But man in the photo to t. with Clau. Nép. Pret. and a ce. Pre. it: cou. mu. resu. pan. imp. to p. St. to a. gly. spea. tha. ass. Bu. see. tou. and. no. as. mi. im. ca.

remarkable fact that the art of photoglyptic engraving is mainly founded. In about a minute the etching is seen to begin, which is known by the parts etched turning dark brown or black, and then it spreads over the whole plate—the details of the picture appearing with great rapidity in every part of it." If all proceeds well, the details of the picture will present a satisfactory appearance to the eye of the operator in two or three minutes; the operator stirring the liquid all the time with a camel's-hair brush, and thus slightly rubbing the surface of the gelatine, which has a good effect. When it seems likely that the etching will improve no further, it must be stopped, and the plate cleaned, when the etching is found to be completed.

The etching process, as will have been seen, is finished at once. No "stopping out" even of the more delicate parts, as in ordinary engraver's etching, would seem to be necessary; at least none is mentioned. In order to bring out faint parts, or to deepen others, we are told however that the operator may "touch with a camel's-hair brush, dipped in liquid (No. 3), those points of the picture where he wishes for an increased effect." The No. 3 liquid is merely a weaker solution (equal parts of water and the saturated solution) of the perchloride of iron—for it is noteworthy that the weaker solution is the most rapid in its effect. A simpler process of photographic etching is inconceivable. If it answer as perfectly, and if its range be as comprehensive as is here stated, the great question of sun-engraving is in a fair way of settlement,—not settled, however, as has been too hastily assumed. The process here described is etching simply; and we fear from the description is too superficial to produce many perfect impressions. However, if it go no further it is an extremely beautiful extension of heliography, and to us it seems to lay the foundation for a more satisfactory result than has yet been achieved. We wait with much interest for an opportunity of looking at the working of the process, and examining some of its results.

But while we join in the triumph of our countryman, we must not be unjust to his fellow-workers in the same field. This is not the first time that photographic images have been transferred direct to the steel plate. Many have done this, and with some success. In our own country Messrs. Claudet and Grove, on the Continent, the elder Niépce, Berres, Donnes, Fizeau, Hurliant, Pretsch, Niépce de St. Victor, Poitevin Nézé, and several others have published the results of their experiments, and all were able to announce a certain measure of success. The process of Herr Pretsch, under the title of "Photo-galvanography," it may be remembered, was patented in this country, and a company formed for carrying it into operation. But the plates were found to require much assistance from the engraver's scraper (the result being a kind of mezzotinto), and the company proved commercially a failure. M. Poitevin's impressions are taken on stone, and they are said to print very well. The process of M. Niépce de St. Victor, in its results, bears most resemblance to aquatint engraving. The writer on "Photoglyptic Engraving" in the *Photographic News*, speaks disparagingly of this process; and adds that, "it was always found necessary to have the assistance of an engraver to complete the plate." But this was certainly not the case. We have seen very beautiful engravings which had not been touched by the burin, though the engraver's assistance was usually found advisable to give sharpness and spirit to the details. The true cause of its non-success commercially, we fancy, is the same as has prevented the success of several other promising processes—the small number of perfect impressions which the plates have been found capable of printing.

The appearance of the comet created an immense sensation in Egypt; for several days all business and labour were at a standstill, the inhabitants believing that it foreboded some great calamity.

THE GREAT RIVER QUESTION.

The Great River Question is again attracting the attention of those most interested in its solution. Although it is a matter of congratulation that "something has been done," and a certainty that more will be, it is still doubtful whether the condition of the river next summer may not be as bad as it was but lately. In a previous number we laid before our readers the then state of the question. At that time the Thames was in a very bad condition, and none but temporary measures had been employed to improve it. For many months blue books had been appearing from the opposition candidates for the London drainage job, and we endeavoured in a few lines to make plain the gist of their contents. We drew special attention to the official plans, and especially to that of the Royal Commission, and to its accompanying modest report from truly scientific men. In again referring to the subject, we wish to draw attention to what has since been done in the matter.

Towards the end of the session a committee of the House of Commons was appointed to take evidence and report on the subject of metropolitan drainage. They confined themselves, however, in their investigations principally to a plan of one of their own officers, and rather evaded the general question; but on the presentation of their report, a bill was carried through Parliament in a somewhat hurried manner, in which it was enacted that the whole responsibility of the subject should be placed in the hands of the Metropolitan Board of Works, which thus not only obtained immense powers of taxation, but was empowered to adopt the plan of its own engineer. It was then tacitly decided that a method for the disposal of sewage, which has been described as inefficient and costly by men of undoubted capability, is to be forced upon us, and our pockets drained for money which will probably in a few years turn out to have been wasted. The plan is the less gigantic of the two lateral sewer schemes, and is the old plan in a modified form. The existing sewers on each side of the river are to be intercepted at various levels, and the sewage flowing in canals along the river's course, is to be discharged into it at Barking Creek, and Crossness Point in Erith Marshes.

Very little was said before the Committee or in Parliament in favour of the only official plan that showed a scientific knowledge of the matter to be dealt with, and that left room for such improvements as the progress of chemical knowledge might hereafter give birth to. We allude to the plan of the "Sewage Commission" appointed by the crown to investigate and report on methods in practice for utilising and disposing of Town Sewage. Our readers may recollect that in their preliminary report the Commissioners embodied a plan for the disposal of the sewage of London. They proposed, in the first place, to embank the Thames. Advanced terraces of a handsome form were to be built at the foot of the present mudbank; basins were to be provided to accommodate wharves, and where the latter do not exist, the banks were to be raised to the level of the terrace and converted into public gardens. The northern embankment was to be used as a carriage-road and promenade, and would have proved of immense service in relieving the present riverside thoroughfares of their enormous traffic. The southern one was proposed to be used as a railroad connecting the South-Eastern with the South-Western lines.

These embankments were to be built hollow, and the present sewers were to discharge into them; the sewage was there to be mixed with milk of lime, which, forming a flocculent precipitate, would fall to the bottom, and carry with it all substances suspended in the liquid. After complete subsidence, the clear liquid was to be run off into the river, and the semi-liquid sediment pumped away, or carried in barges to waste lands, or wherever its fertilising properties might prove beneficial. No nuisance would be likely to arise in the removal of the sludge, which process would necessarily be carried on while it was in a fresh condition, and the deodorised clear liquid would be carried away so rapidly seawards by the

ebbing tide, owing to the increased flow of the river, consequent on its narrowing, that the flood-tide would not bring it back again,—at all events, in such a state as to prove a nuisance. At Leicester, and other towns, where this process is in use, it has been the practice to dry the precipitate, and manufacture it into a ready portable manure. This gives rise to a certain amount of nuisance, which would be very objectionable in London, but the recommendation of pumping it away in a semi-liquid state at once removes the difficulty. It is easily pumped, and as the quantity to be so disposed of would amount to a very small per centage of the whole sewage, the expense would be very small, especially if, as the Commissioners suggest, the pipes to convey it were laid along the lines of railway.

The above plan was pooh-poohed by the rival projectors of the opposition grand canal schemes, who kept their disputatious reports so prominently forward in blue-book after blue-book, that length the only idea of the subject in the public mind was, that sewage was to be carried away in sewers, and the question was, whether it was to be done by the cheap plan at two or three millions, or by the more expensive one at five or six.

The projectors of the adopted scheme, in their official report, stated in the most decided manner that the embankment of the Thames was not only desirable, but of urgent necessity. Within the last few days, one of them, Mr. Bazalgette, the engineer of the Board of Works, has advertised for tenders to be sent in, contracting for the precipitation of the sewage by lime, for which purpose he has arranged in his plan for reservoirs to be built at the outfalls of his canals, in which the operation is to be conducted; and here the processes which they say will be obnoxious in closed embankments in London, are to be carried on in the open air. Thus, the scientific suggestions of the Royal Commission, forming the leading features of their plan, have been publicly ignored, but privately adopted and clumsily dovetailed into the Board's plans; and, instead of an excellent use being made of structures which must be shortly erected, the sewage is to be carried away at enormous expense to these unnecessary reservoirs.

Perhaps a good deal of the waste of money entailed by these unessential works, will have been created by the system of sewerage which for so many years the public have been elaborating. When cesspools were universal, the Thames was clean: as they have gradually grown extinct, the river has become foul. The imperfect construction of cesspools, and the difficulty of emptying them, were sufficient reasons to warrant the adoption of some method which should rapidly remove all foul matter from houses. Water was the most natural and the readiest agent for the purpose, so its use has become general, and the quantity supplied has prodigiously increased. The sewage to be carried off has increased in the same proportion, entailing the necessity of such improved means for the purpose, that now sewage matter finds its way to the Thames in an incredibly short space of time.

The reminiscences of the old system are so unpleasant that a return to it would be scouted by all; but, if worked on the best principles, and apparatus so contrived that the sewage should be utilised, and all its fertilising properties preserved in a concentrated form, objection would gradually cease.

But since we have the system and must have an immediate remedy for its concurrent evils, the means of relief must be in accordance with it. Allowance, however, ought to be made for the progress of science, and apparatus adopted which, useful under the present, shall be equally efficient under a future system. The plan of the Royal Commission would have met this. But innovations are pooh-poohed now exactly as when George Stephenson promoted railroads. The idea of using embankments as precipitating reservoirs was opposed to preconceived notions. Sewerage canals were thought to be absolutely necessary, and to deal with the sewage on the spot was not thought possible. But there is no doubt

of its possibility, and there can be no question that the processes now in operation will in time be so improved upon, that we shall wonder at the foolishness with which we have thrown away such valuable materials. The money value of the fertilising ingredients of sewage is known, and men of facts and figures have calculated the number of sheep and cattle they represent could they all be secured. We see no reason why their speculations should not be realised, and why meat—of which the old proverb says “muck” is the mother—should not have all the benefit of its fertilising parent.

THE TWO COMETS.—1618, 1858.

THE comet of 1858 has at length left us; and has borne away with it the excitement of those who delighted in its beauty, the alarm of those who dreaded it, in the words of Wilson, the historian of James I., that “these apparitions doe alwayes portend some horrid events here below, and are messengers of mischief to poor Mortals.” The interest taken in this brilliant visitor has been great and general. His pedigree and character have furnished subjects for endless discussion; and although we cease to look out for the appearance of this strange meteor, whom we were wont to welcome in proportion to the length and beauty of his tail, still we remain intensely alive to his antecedents and everything else that helps to explain the mysteries of this baffling phenomenon. While taxing the ability and ingenuity of our cleverest men, and racking science to tell us, What was the comet? we must acknowledge that our late visitor, although he has withdrawn from us his brilliant tail of ethereal fireworks, has left—if we may venture upon a pun—many a tale behind [? “by Hind.” Printer’s D—]. It still remains a topic of interest with many, a household word with some; and we think it not unlikely, that if we say something about a similar visitor that astonished the English people 240 years ago, it may not be out of place.

That a comet appeared in 1618 most of our readers know very well. It seems to have given rise to the same speculation, the same astonishment, the same alarm, as its late more dazzling and brilliant successor. Perhaps, however, we had better say at once that we have no new theory to put forth, nothing fresh to offer to science about this “great blazing star,” but simply some curious verses, which we think will entertain our readers, written at the time, in ridicule of the general excitement caused by the appearance of the comet of 1618. We stumbled across them while poring over some old documents in “Our State Paper Office.”

Wednesday, the 18th of November, was the first day that “the great blazing star,” was observed in London; at Oxford it had been seen for more than a week. It formed the chief subject of conversation everywhere; children on their way to school talked in the streets about it; their elders prophesied many ills and misfortunes on account of it; and many believed that it gave warning of the death of the king or queen, or that England was soon to be involved in a great war. Here is an extract from a letter written on the 21st November by John Chamberlain to his friend, Sir Dudley Carleton, the King’s Ambassador at the Hague:—“On Wensday, was the first day, we tooke notice here of the great blasing-star, though yt was observed at Oxford a full weeke before. It is now the only subject almost of our discourse, and not so much as little children, but as they go to schoole talke in the streets, that yt fore, shewes the death of a king, or a quene, or some great warre towards. Upon wth occasion (I thinke) yt was given out, all this townes over, that the Q. was dead on thursday: but yesterday [friday] I heard for certain that she is in a faire way of amendment, and looked out of her window to see the hunting of a fox.”

We are indebted to this comet for an admirable specimen of Dr. Corbett’s humour, in the following telling and witty verses, written by him on the 9th of December, 1618, and addressed to Sir Thomas Aylesbury; which, although included in

an edition of his poems edited in 1807 by Mr. Gilchrist, a transcript from the MS. will, we dare say, be read with no little interest, more particularly as it has several variations from the printed copy. Some of our readers may not perhaps remember who this Dr. Corbett was. Let us add then that he was Westminster boy, who took his M.A. degree at Oxford. He soon became distinguished for his wit, and was eventually made Dean of Christchurch by King James. He delivered an oration on the death of Prince Henry in 1612, another on Sir Thomas Bodley in the following year. Went to France in 1618, and wrote a most amusing account of his journey. Was made chaplain to the King, and became successively Bishop of Oxford in 1629, and of Norwich in 1632. He died in 1635. As a divine little is known of him; as a poet he is greatly esteemed. Here are his verses:—

My brother, and much more hardy than ben myne,
Hadst thou in one rich present of a lyme
Enclosed S^r Francis: for in all this store
Was guife can cost thee lesse, nor bindre mee more.
Hadst thou (deere churle) imparied his retorne,
I should not, wth a tardie welcome burne,
But had lett loose my joy at him long since,
Wth nowe will seeme but studid negligence.
But I forgive thee; twoe things kept thee from it:
First, such a freinde to gaze on, then a Comet,
Wth Comet wee discerne (though not so true
As yo^r at Sion) as longe tayld as yo^r.
Wee knowe alreadie howe will stand the case
Wth Barnavelt and universall grace.
Though Spaine deserve the whole Starr: if the fall
Be true of Lerna, Duke, and Cardinal.
Marry in France wee feare noe blood but wyne,
Less daingers in her sword then in her vyne.
And there wee leave the Blazer cominge over
For o^r portents are wise, and ende at Dover.
And though wee use noe forward censureinge
Nor sende o^r learned Procters to the Kinge,
Yet every morninge when the Starr doth rise,
There is noe blacke for three howeres in o^r eyes,
But like a Puritan dreamer, towards this light
All eyes turn’d upward; all are zeale and white.
More: it is doubted this newe prodige
Will turne tenn schooles to one Astronomie,
And this Analysis we justly feare,
Since every Arte doth seeke for rescure there.
Physitians, Lawiers, Glovers on the stall
The shoppkeepers speake mathematiks all.
And though men reade noe Gospell in their Signes,
Yet all professions are become divinnes—
All measures [weapons], from the boodkin to the pyke,
The mason’s rule, the taylor’s yard alike
Take altitudes; and thearyf fillinge knaves
In Flutes and hoeboyes make them Jacob staves.
Lastly, of fingers, glasses wee contrive,
And every fist is made a perspective:
Burton to Gunter writes, and Burton heares
From Gunter, and th^h exchange both tonges and eares
By carryage: thus doth myred Guy complaine
His Wagon, in their letters, beares Charles Wayne,
Charles Wayne to wth they say the Tayle doth reach,
And at this distaunce they both heare and teach.
Nowe, for the peace of God, and men advise,
Thou, who hast wherewithall to make us wise,
Thy owne rich studys, and deepe Hariott’s myne
In wth there is noe drosse, but all refyne
O tell us what to trust, to ere we wax.
All stiffe and stupide wth his paraxial:
Say shall the old philosophie be true?
Or doth hee ryde above the Moone think yo^r?
Is hee a Meteor formed by the Sunne?
Or a first boddie from Creation?
Hath the same Starr ben object of the Wonder
Of o^r forefathers? Shall the same come under
The sentence of o^r Nephewes? Write and send,
Or els this Starr a quarrel doth portend.

Sir Thomas Aylesbury, to whom these verses were addressed, was the fellow student of Dr. Corbett at Oxford; they took the degree of M.A. together. Sir Thomas became Secretary to Lord High Admiral Nottingham, and afterwards to the Duke of Buckingham; for a short time he was a Master of Requests. He was created a baronet; and finally was appointed Master of the Mint.

Those of our readers, who are acquainted with the principal topics of interest when the above was written, will fully appreciate Dr. Corbett’s

wit and ability. His happy allusions to his friend Sir Francis [Nethersole], who was away with the Queen of Bohemia in Germany. His remark on poor Barneveldt, the great Dutch statesman, who soon afterwards, at the age of seventy-two, lost his life on the scaffold, for an alleged design to betray his country to the King of Spain; on the favourite of Philip III., who through intrigue, lost all his appointments in October 1618, and retired to his paternal estate where he passed the remainder of his days in privacy; on William Burton, who is said to have been a *Pretender* to astronomy; on Edmund Gunter, a mathematician of great eminence; and on Thomas Hariot, pensioner and companion of Sir Walter Raleigh in his voyage to Virginia; his satire on the speculations of those who would foretell the future wife of the young Prince Charles;—in short, Dr. Corbett comments on almost every subject of interest of that period, and concludes his amusing verses with a question, to which we should be very pleased, even now, to meet with a satisfactory answer.

King James also, as well as his people, appears to have been interested in the comet. His Majesty, too, wrote verses on “The Angry Star,” which we believe have never before been in print. He took the opportunity of trying to allay the fears and stop the prejudices of those of his subjects who were averse to the Spanish match on the score of religion, of giving them a wholesome lesson, and pointing out to them a moral in the contemplation of the meteor. These are his verses, signed by himself:—

Yee men of Britayne, Wherefore gae yee so
Upon an angry starre? When, as yee knowe,
The sun must turne to darke, the Moone to blodde,
And then twill bee to late to turne to good.
O bee so happy then whilst time doth last,
As to remember Doomesday is not past:
And misinterpret not with vyne conceyt,
The character you see on Heaven’s heighth.
Which though it bringe the world some newes from fate,
The letter is such as none can it translate:
And for to guesse at God Almighies minde
Were such a thinge might cōzen all mankinde.
Therefore I wish the curios man to keepe
His rash imaginacions till hee sleep:
Then let him dreame of famine, plague, and warre,
And thinkne the match with Spayne hath raysde this
starre;

And let him thinke that I theyr prince, and Mynion
Will shortly change, or which is worse, religion:
And that hee may have nothing else to feare,
Let him walke Panies and meete the devill there.
Or if he bee a Puritan, and scapes:
Jesus salutes him in their proper shapes.
These Jealousies I would not bee treason
In him whose fancy over-rules his reason.
Yet to bee sure hee did no herte, ‘twas fit,
Hie should bee bold to pray for no more wit,
But only to conceale his dreame: for there
Are they that would believe all hee dares feare.

JACOBUS REX.

Wilson observes, speaking of this comet (p. 129), “The first remarkable accident that happened in England after this prodigious forerunner was the death of Queen Anne, who died of a dropsy at Hampton Court, and was thence brought to her palace in the Strand, for the more triumphant glory of her obsequies. The common people, who naturally admire their princes, placing them in a region above ordinary mortals, thought this great light in heaven was sent as a flambeau to her funeral; their dark minds not discovering, while this blaze was burning, the fire of war that broke out in Bohemia, wherein many thousands perished.”

The following beautiful lines were written “On the Death of Queen Anne, by King James himself.” They are transcribed from a MS. in the British Museum [Sloane MS. 1786, fol. 93].

“Thee to invite the great God sent his Starre,
Whose frendes and nearest kin good Princes are;
Who, though they runne the race of man, and die,
Death serues but to refine their Majestie.
See did my Queene from hence her Court remove,
And left of earth to be enthroned above:
Shee’s chang’d, not dead, for sure no good Prince dies,
But as the sunne settis, onely for to rise.”

THE DRAMA AND MUSIC.

LYCEUM THEATRE.—On Saturday night Mr. Falconer, the present manager of this house, took leave of the public till Christmas. His short season has been singularly prosperous, and its prosperity has depended solely on the success of his comedy *Extremes*, which has had the good fortune to be talked about all over the town at a time of year when theatricals are rarely mentioned at all. In the farewell speech which he delivered on the occasion, he stated that next season (commencing on Boxing-day) the company would be strengthened by the accession of Mr. and Mrs. Keeley and Miss Louisa Keeley, and—at the conclusion of their present engagement—of Mr. and Mrs. Charles Young. The holiday burlesque is to emanate from the pen of Mr. Robert Brough, and is to be adorned with scenery executed by Mr. W. Calcott, while at the head of the choreographic artists will be Miss Rosina Wright.

THE NEW PAVILION THEATRE.—There has been quite a mania, says the *Daily News*, for new theatres lately. It is scarcely more than six months ago since the new Italian Opera House in Covent-Garden was thrown open to the public, and yet within that short period not less than four theatrical establishments have been commenced in various parts of the metropolis. Of these four new buildings, no less than three are in process of construction in the eastern suburbs of London, an unfavoured district, where within a comparatively recent period no one thought of having a theatrical entertainment worthy of the name. But the histrionic art in the East has made great advances of late. Indeed, under the spirited management of Mr. Douglass, several of the eastern theatres have taken the lead of their more favoured competitors in the west, both in respectability and the class of the *artistes* employed. Among the establishments of this class the new Pavilion Theatre, near the Mile-end gate, will undoubtedly stand pre-eminent. It is erected on the site of the old Pavilion Theatre, a small building, which was long used for histrionic representations of the very humblest class, though not originally built for the purpose, and which was burned down about three years ago. The building, however, by which it is replaced is of a very different class, being one of the largest and finest theatres in the metropolis. The entire edifice has been constructed on the same plan as the new Opera in Covent Garden, though on a reduced scale, and yet, as a suburban house, it is remarkably large and roomy. The entire building, exclusive of the ante-rooms, is 70 feet high, 80 feet broad inside, and 155 feet long, dimensions not falling so very far short of those of the new Opera House. The size of the stage, in relation to the rest of the interior, is the most remarkable feature in the theatre. The largest stage in Europe—that of La Scala, in Milan—is only 100 feet by 90 feet, while that of this minor theatre is 80 feet by 70. The portion of the house appropriated to the audience is spacious, lofty, and well-ventilated, though for the purpose of giving additional accommodation the span of the horse-shoe form of the boxes has been enlarged in proportion to the breadth of the proscenium, rather more than is advisable to allow those at the sides to see very well. But even this defect has in it the corresponding advantage of rendering the boxes much more commodious. The depth of the theatre, from the centre box to the proscenium, is rather more than 60 feet, while the width across is within a few feet the same. Though, in the interior, from the pit to the ceiling is more than 50 feet high, there are but two tiers of boxes and one gallery, so that the spaces between each tier are unusually lofty. There is one important addition which has been made to this building which no theatre should be without, namely, four fire-proof stone staircases, at the four corners of the audience part of the house, and large water-tanks and cisterns are distributed in various elevated positions about the building. The pit is of unusually large dimen-

sions, containing seats for 2,000 persons, and is so constructed as to be readily converted into an equestrian circus. The boxes will hold about 1,000 persons, and the gallery about 1,100, so that the entire house can easily accommodate an audience of over 4,000 persons.

NEW MUSICAL PUBLICATIONS.

School Songs: A Collection of Original and other Pieces. Edited by the Rev. E. Thring, M.A., Head Master of Uppingham School, and late Fellow of King's College, Cambridge, and Herr Riccius, late Concert-master of Cologne. (Macmillan & Co., Cambridge, and Henrietta Street, London.)

The preface of the Rev. E. Thring, M.A., reads well, and as it is reasonably short may be cited *in extenso*:

"Music wants no defence, yet gets but half a welcome. Teach it, it is looked on as a luxury, a mere accomplishment. Leave it untought, and too often wasted time and pot-house songs witness to a necessity debased. Many will sing—it is just as well they should sing good songs as bad ones."

"As regards schools, however, this is the least important point of view. There is a tendency in schools to stereotype the forms of life. Any genial solvent is valuable. Games do much; but games do not penetrate to domestic life, and are much limited by age. Music supplies the want, a common object, a social object, room for self-respect for young and old, a boon to the ignorant, a refinement to the intellectual—the little boy's hope, the elder's pleasure, a family tie including ladies, the religious man's need, whether to lead or to join in devotion, an all-pervading influence which takes little heed of differences of age or knowledge. Experience proves that music may be all this, and these are some of the reasons for the present publication."

After the above any one would naturally expect a selection of musical pieces culled from the best masters, and especially adapted for the purpose hinted at. But no such thing; the "School Songs" for the most part are the very reverse of school songs. The compositions of Herr Riccius, which engross the lion's share, besides being somewhat commonplace, are deficient in *tune*, without which it is impossible to attract the attention of young people not specially training for the musical profession, and to that intent unravelling the mysteries of counterpoint. Nor (waiving this objection) is Herr Riccius always a good model, his harmony being occasionally impure—witness the false relations in the four-part song, "Come follow me,"* and the harsh dissonance in another four-part song, "Let me never choose,"† and the unceremonious employment of the harmony of the 13th inverted,‡ in his setting of Mr. Alfred Tennyson's "Charge of the Light Brigade"—which last, notwithstanding its striking inapplicability to the object for which the work was avowedly compiled, is otherwise the Rhenish concert-master's most spirited contribution. But viewing the collection as a whole, and considering the *ex cathedra* tone of the preface, we are bound to say that the book, if not precisely a failure, is at least a mistake. We agree with every word of the preface, and only regret that such a vigorous profession of faith should not have led to something more sterling than a volume of Herr Riccius. The poetry is gathered from many sources, consisting of translations from the German and original verse by the Rev. E. Thring himself, excerpts from Shakspere, Macaulay, Aytoun, and Tennyson, together with some anonymous essays by no means contemptible.

Among the raciest things, and the best fitted for the purpose in hand, are the arrangements of German airs. At the same time we are at a loss to guess why a vocal text-book for the use of an English school should almost exclusively be confined to German compositions, and these by no means of the most genuine sort.

Except two pieces, entitled "Cricket's Song" and "Fives' Song," and an extremely clever though somewhat laboured air at the end of the volume—"The Dreams of Childhood" (composer

* The A sharp, in the opening bar of the melody, following immediately upon the A natural of the second voice, in the first inversion of the common chord of D, and still worse, the C sharp in the bass (page 49, last line, 4th bar), just after the common chord of A minor.

† Page 54, line 2, bars 4, 5. ‡ Page 30, line 2, bar 5.

anonymous)—the collection is wholly confined to four-part songs. A fair test of the capability of Herr Riccius may be obtained by comparing his setting of "There is a Reaper," for four voices, with that of Mendelssohn for a single voice. Here we find dull platitudes usurping the throne of poetical expression. That "School Songs" is a publication of a certain degree of interest, is undeniable, but that it can ever prove of much utility to the "choir and school of Uppingham," for whose "pleasure and honor," the dedication advises us, it was "composed and arranged," we are unwilling to believe.

"Merrily, Merrily shines the Morn—the Skylark's Song." Poetry by the Rev. W. Evans; Music by Alice Foster (Duncan Davison & Co.), is a very lively setting of verses that have the double merit of being unaffected and graceful. Miss Alice Foster writes correctly, too—a qualification which in these days forms rather the exception than the rule—and besides being able to write a pretty tune, reveals a taste for harmony that should command the respect of good judges.

"The Merry, Merry Lark was up and Singing,"—A "lament"—the words by the Rev. Kingsley, the music by Mrs. C. A. Jones (same publishers), is anything but a "merry" song. The words of Mr. Kingsley are vague, unrhymed and lugubrious, and yet something invites us to quote them, in the hope that our readers may find more in them than we do :

"The merry merry lark was up and singing,
And the hare was out and feeding on the lea,
And the merry merry bells below were ringing,
When my child's laugh rang through me."

"Now the hare is snared and dead beside the snow-yard,
And the lark beside the dreary winter sea,
And the baby in his cradle in the church-yard,
Sleeps sound till the bell brings me."

The music of Mrs. Jones, pitched in the mournful key of C sharp minor, is to match. It is not rhythmical; it is not clearly melodious; and yet there is a certain charm of melancholy about it that it were useless to attempt to define. Moreover, it is decidedly well written.

"Daybreak."—Song by Longfellow, set to music by M. W. Balf (Boosey & Sons), is likely to become as popular as the setting of Mr. Tennyson's "Come into the garden, Maud," by the same composer. It has all the essentials of immediate if not of lasting popularity. The tune at once becomes familiar to the ear, and the sentiment of the poetry—perhaps the most attractive in Professor Longfellow's recent volume, certainly the least affected—is embodied by the musician in a frank and sympathetic manner. The song will within the register of voices, but would lie easiest within the register of a *mezzo-soprano* like Miss Dolby.

NORWICH MUSICAL FESTIVAL.—It has been determined that the next musical festival at Norwich shall take place in the autumn of 1860. The formation of a list of "guarantees" has been commenced, and the amount guaranteed already approaches 500£.

The musical world at Dresden are expecting a new opera by the Duke of Saxe Coburg Gotha, who labours away as hard as any *maestro* now living. The title of the promised work is "Diana di Solanges."

UNIVERSITY OF CAMBRIDGE.

One of the most important meetings ever held within the precincts of the University, as affecting the interests of that body, took place on Tuesday in the Arts School. It had for its object the discussion of the draught statutes provided by the Royal Commission for the proposed governance of the Colleges of Trinity and St. John's, which include propositions that it was felt would in all probability be applied to the remaining colleges, in the event of the Commissioners prevailing upon the authorities of the two colleges above named

to accept them. These statutes were forwarded at the close of last term, and, though they in many material points created a feeling of dissatisfaction, there was no time for any course permitting unity of action, and, accordingly, their consideration was deferred until this occasion, when nearly 250 members of the governing bodies assembled under the presidency of the Vice-Chancellor (the Rev. the Master of St. Catharine's). The resolutions arrived at were all carried by large, indeed overwhelming majorities, though there was opposition to some of them. The following is a copy of the requisition under which the meeting was convened:—

"We, the undersigned members of the governing bodies of colleges, within the meaning of the Cambridge University Act (19th & 20th of Victoria, c. 88), having had our attention called to certain draughts of statutes which the University Commissioners contemplate framing for the future administration and government of Trinity and St. John's Colleges, and being of opinion that these statutes involve changes which, if applied to colleges in general, would be prejudicial to them as places of learning and education, respectfully request the Vice-Chancellor to convene a meeting of the members of the several governing bodies for the purpose of considering such parts of the said draughts of statutes as affect all the colleges in common, and of taking such steps in relation thereto as may appear to the meeting to be expedient."

The following resolutions were passed:—

Proposed by the MASTER of TRINITY COLLEGE, and seconded by Mr. ADAMS, of St. John's:—

"That the system of electing to vacant fellowships (with occasional exceptions) from among the members of each college, having confessedly worked in a satisfactory manner, it is inexpedient that the proposition of the Cambridge University Commissioners, for opening the fellowships in every college to competition to all graduates of the University, should be adopted."

To which an amendment (which was negatived) was proposed by Mr. PHEARD, and seconded by Mr. LIVINGE:—

"That this meeting, without expressing an opinion of the proposed statute by which each college is required to institute a special examination for fellowships, and to elect mainly according to the result of such examination, desires to see all statutable restrictions upon elections for fellowships removed, and the practice of opening fellowships to members of all colleges further extended."

Proposed by the MASTER of St. JOHN'S COLLEGE, and seconded by Professor SEDGWICK:—

"That it is inexpedient that the proposition of the Cambridge University Commissioners, providing that every fellow shall vacate his fellowship at the end of ten years after attaining the full standing of M.A., except in certain specified cases, should be adopted."

Proposed by Mr. TODHUNTER, of St. John's, and seconded by the MASTER of JESUS COLLEGE (the Rev. Dr. Corrie):—

"That any tax upon the distributable income of colleges for University purposes, as proposed by the Cambridge University Commissioners would be highly objectionable."

Proposed by the Rev. T. T. PEROWNE, of Corpus Christi College, and seconded by the Rev. G. WILLIAMS, of King's College:—

"That this meeting, having regard to certain proposals of the Commissioners affecting the religious character of the colleges, earnestly deprecates any measures which would tend to impair the existing connection between the colleges and the Church of England."

Proposed by the Rev. the PROVOST of KING'S COLLEGE, seconded by the Rev. Mr. MARTIN, Bursar of Trinity College:—

"That the Vice-Chancellor be respectfully requested to send the resolutions of this meeting to the Cambridge University Commissioners."

MISCELLANEA.

CRYSTAL PALACE.—Return of Admissions for Six Days, ending Friday, October 29th, 1858. Number admitted, including Season Ticket Holders, 22,160.

The Neapolitan official journal speaks of another shock of earthquake which was felt at Lecce, Brindisi, Taranto, and Bari, on the morning of the 10th instant. It was undulatory, and lasted six seconds. Great fear was felt, but no damage done, except that an opening was made in the archiepiscopal church of Bari.

The Marquis of Campana's Collection of antiquities, articles of *virtu*, and pictures, principally of the mediæval period, is about to be disposed of by the assignees under the Marquis's bankruptcy, consequent upon the exposure of his defalcations. The Papal government has manifested some intention of buying it, and retaining it in Rome. Should this intention not be carried out, a lottery is proposed for the disposal of its 30,000 objects.

Letters from Vienna state that during the last few days the whole world has flocked to the exhibition-rooms of St. Anna, to see the plans for the enlargement of the city; 85 architects have competed for the prizes of 3000, 2000, and 1000 ducats. There are three or four superior productions, but not one plan that can possibly be adopted by government. It is evident that the parade-ground which is to be reserved on the glacis sadly "bothered" the Austrian Palladios. Several of them have projected magnificent imperial palaces, impregnable-looking barracks, and splendid public buildings, but hardly any have thought of reserving spaces for squares and gardens. If the Emperor had not resolved to reserve a part of the glacis for a parade-ground, a magnificent semicircular boulevard might be carried round three of the sides of the city.

Mr. Whitchouse has made an offer to restore and work the Atlantic Telegraph, which he contends is easily recoverable, and that the re-opening of communications with Newfoundland must at once follow the adoption of proper measures. But in the first instance he stipulates for permission to examine the cable; and, upon the condition that the result satisfies his judgment, he makes the following proposal:—

"I will undertake at my own cost, and at my own risk, to re-open communication with Newfoundland, and, further, to maintain it for a given number of years, at a moderate per-cent upon the gross receipts of the company, this being payable so long only as the line shall be kept by me in good working order."

SOUTH KENSINGTON MUSEUM.—During the week ending 23rd of October, 1858, the visitors have been as follows:—On Monday, Tuesday, and Saturday, free days, 2078; on Monday and Tuesday, free evenings, 2006. On the three students' days (admission to the public 6d.), 614; one students' evening, Wednesday, 142. Total, 4840. From the opening of the Museum, 646,460.

DULWICH COLLEGE.—On Wednesday, the 20th inst., the Governors met at the College for the purpose of electing two new masters. The Rev. Alfred Povah, M.A., head master of St. Saviour's Grammar School, Southwark, and lecturer of St. Andrew's Undershaft, London, was elected second master of the Upper School; and the Rev. W. F. Greenfield, M.A., of Pembroke College, Cambridge, and late second master in Queen Elizabeth's School, Ipswich, was chosen head master of the Lower School. It is purposed that the business of this revived and important educational establishment, according to the provisions of a recent Act of Parliament, shall commence in the course of a few weeks.

HOPEIAN DONATIONS TO THE UNIVERSITY OF OXFORD.—During the past eight years a series of donations have been made to this University by the Rev. F. W. Hope, F.R.S., with the nature and extent of which we believe that the major part of the members of the University, as well as the public at large, are not generally acquainted. They form two distinct series:—1. Natural History Donations.—These consist of one of the most

extensive private collections of insects ever formed, comprised in upwards of 1,100 glazed drawers, and consisting not only of the entomological productions of our own island, but also those of foreign countries; to these are added large collections of fossil insects, crustacea, &c., and a unique collection of illustrations of the economy and natural history of the insect tribes, their ravages upon vegetable productions, &c. The collection of crustacea from the Mediterranean is unrivalled; these are at present at the Taylor Institution. Mr. Hope has also forwarded to the Ashmolean Museum considerable collections of birds, fishes, reptiles, shells, star fishes, &c., which have been incorporated with the general collection, and among which are some specimens finer than any of the same species contained in the British Museum. Mr. Hope has likewise presented to the University his extensive library of natural history, now also temporarily deposited at the Taylor building. In the department of entomology this library is more extensive than any other in existence. It is intended that all these collections shall be transferred to the New Museum of the University when ready for their reception. 2. Literary and Fine Arts Donations.—These consist of many thousands of topographical illustrations, and at least 90,000 engraved portraits, both English and foreign, arranged in 700 large solander cases, together with many thousands of engraved portraits, &c., in large portfolios and drawers, yet unarranged. The smaller portraits are now in process of being classified and catalogued, and are rich in the departments of royalty, nobility, divinity, law, medicine, natural history, the stage, and the fine arts. With reference to the extent of the collection it may be mentioned that there are upwards of 200 portraits of Charles I., about 90 of Queen Elizabeth, and as many of Mary, Queen of Scots. The Natural History and Medical Divisions are very rich; in the former the series of portraits of Linnaeus is unrivalled; and the latter comprises the whole of the Diamond Collection, as well as that of Dr. Merriman, with very large additions by Mr. Hope. The smaller portraits of the clergy are arranged in 42 solander cases, the painters in 36, the engravers in 10, exclusive of numerous engravings in each of these divisions of a folio size. There is also an extensively illustrated Grainger, and the Nelson and Wellington series are particularly fine. There are above 600 of the Daumort and Desrocher's portraits, and those by Kilian, Moncornet, Vertue, and Vandeyk are numerous. There are also more than 100 original chalk portraits by Lonsdale, the Royal Academician. To these are added a considerable number of works upon the Fine Arts, and an extensive library, chiefly of biography (often copiously illustrated with portraits) and topography. Many of these books and engravings are of great rarity, having been obtained by Mr. Hope during his long residence abroad. It is proper to add that a considerable portion of the collection remains in Mr. Hope's possession until a suitable place for its reception is provided.—*Oxford Journal*.

CORRESPONDENCE.

A Grievance.—Sir,—Here's a grievance; last week I bought a book on "Health," and all went well for the first score of pages, when the author breaks out into a frightful eruption of Chabandism, cold water cure, and small doses. Now I have no objection to any of these things, except perhaps the last in a case of brain fever; but I should like them to be kept in their proper places, and not offensively thrust under one's nose in a work which is advertised as a purely scientific one. Hoping you will allow me to protest against such a pernicious system of puffery, I remain, Sir, your obedient servant, W. H.

The Garrett Election.—A very full account appears in William Hope's "Every Day Book," published by Thomas Tegg, 73, Cheapside, London, in the year 1839. Hope refers to a letter which appeared in the *Gentleman's Magazine* of 1781, a portion of which says, "I have been told, that about thirty years ago, several persons who lived near to that part of Wandsworth which adjoins to Garrett Lane, had formed a kind of club, not merely to eat and drink, but to concert measures for removing the encroachments made on that part of the common, and to prevent any others being made for the future. As the members were most of them in low circumstances, they agreed at every meeting to contribute some small matter,

in order to elect a subscriber neighbour encroached upon ever after. The Master of Parliament of Garrett timed, Wandsworth expense Hone and aqua Wandsworth origin of about ten belonging to public being to Parliament it into parisons as well as well as elect the elect or that but is in electors been to be the cause the people of ridges of ridges solemn first m Harper retained being, but will seller, last pr Garrard and m character played piece a Sues. —I rec Cl learn architect and si all yo they d classic and le style will fit another have every be the distinguished master stock the bi I per us by mean while for the temp serve prop and some with refer the Brad [Lat pres 1851. [Fre ver pro Will retur work Copy of takin "M from GIV selli cont "M only pub Abo

in order to make up a purse for the defence of their collective rights. When a sufficient sum of money was subscribed, they applied to a very worthy attorney in that neighbourhood, who brought an action against the encroachers in the name of the president (or, as they called him, the Mayor) of the club. They gained their suit with costs; the encroachments were destroyed; and ever after the president, who lived many years, was called 'The Mayor of Garrat.' This event happening at the time of a general election, the ceremony upon every new Parliament, of choosing *out-door* members for the borough of Garrat, has been constantly kept up, and is still continued, to the great emolument of all the publicans at Wandsworth, who usually subscribe to all incidental expenses attending this mock election." Again, Mr. Home published another letter which the eminent antiquary Dr. Ducarel received from Mr. W. Massey, of Wandsworth, dated June 25th, 1754. In reference to the origin of the custom, it says, "I have been informed that about sixty or seventy years ago, some watermen, belonging to this town, went to the Leather Bottle, a public-house at Garrat, to spend a merry day, which, being the time of a general election for members of Parliament, in the midst of their frolic they took it into their heads to chuse one of their companions a representative for that place; and, having gone through the usual ceremony of an election as well as the occasion would permit, he was declared duly elected. Whether the whimsical custom of swearing the electors upon a brick-bat was then first established, or that it was a waggoner's afterthought, I cannot determine, but it has been regarded as the due qualification of the electors for many elections past. * * * I have been told that Foote, Garrick, and Wilkes, wrote some of the candidates' addresses, for the purpose of instructing the people in the corruptions which attend elections to the legislature, and of producing those reforms by means of ridicule and shame, which are vainly expected from solemn appeals of argument and patriotism. * * * The first mayor of whom I could hear was called Sir John Harper. This noted baronet was, in the metropolis, a dealer of brick-dust. He was succeeded by a deformed being, named Sir Jeffrey Dunstan, a dealer in old wigs, but who was ousted by Sir Harry Dimsdale, a muffin seller, a man as much deformed as himself, who was the last *professed* political buffoon." Foote's "Mayor of Garrat" was deemed an outline of the prevailing folly and manners of the populace at Wandsworth. The characters are taken from local originals. Foote himself played *Major Sturgeon* and *Matthew Mug* in the same piece; Mrs. Clive playing *Mrs. Sneak* to Weston's *Jerry-Sneak*. There are live original engravings on the subject. —I remain, your's respectfully, G. FRANKS.

Classic Architecture. — How much longer do the learned and refined believers in classic art, especially architectural art, propose to maintain their calm reserve and silence, while the energetic mediavalists carry away all young hearts with the undoubted eloquence which they daily pour out in endless streams among us? Surely classic art has something to say. If it does not speak, and loudly and decisively, with a little of the "cock-sure" style so prominent in the discourse of the opposite sect, it will find all that it has of good adopted and baptised into another faith. So utterly unworthy and languid hitherto have been the faltering speech and childish prattle of every one engaged in the contest on what may perchance be the side of liberty, and so overwhelming what has gashed forth on the behalf of a priestly domination in matters of art. Priestly—not because I see either red stocking, or scarlet hood, or dun Geneva cloth heading the bigots of any religious party in this contest; but that I perceive in the new doctrines that all arts are to teach us by symbols and enigmas, by signs that want explanation, by language not understood of the people,—by any means, in short, that requires a priest for an expositor; while, with not new cunning, it proposes a vernacular for the multitude, an ostensible doorway into the great temple of art, across which, however, a thick wall preserves the thesaurus, or the sanctuary, from those who propose to themselves the combined capacity of dictators and appropriators—in short, priesthood. It is surely some one's duty to investigate the entire art movement with this view. Where is the man? —BASHAN.

"*Indomitable.*" — The word "Indomitable," referred to last week by "ENQUIRE," is to be found in the large 8vo. edition of Webster, printed by Messrs. Bradbury and Evans, 1852, as follows: "Indomitable, a. [Latin, *in domo*.] That can not be subdued; irrepressible; untameable.—*Herbert.*" It is also in Knowles, 1851. Webster also has the word "Indomitable, a. [French.] Not to be subdued. [Rare.]—READER.

D. G. N. sends nine foolscap pages full of verse, and (perhaps as compensation) a printed tract, promising a termination to punishments in a future state. Will he send an address, if he wishes the documents returned?

MOORE'S IRISH MELODIES. — The publishers of the "Musical Bouquet" having taken a number of the work containing some of Moore's "Melodies," the proprietors of the Copyright in the "Melodies" have complained of the infringement of their Copyright occasioned thereby, but have refrained from taking legal proceedings in consideration of the publishers of the "Musical Bouquet" having withdrawn the small numbers from circulation and having sold the remaining copies to Messrs. Lowes & Co., 1852. The stereotype plates and stock of the same.—NOTICE IS HEREBY GIVEN, that legal proceedings will be commenced against all persons selling any numbers of the "Musical Bouquet" or any other work containing any of Moore's "Melodies." The proprietors of the "Melodies" being the proprietors of Messrs. Lowes & Co., and which only editions of the "Melodies" that can legally be sold are those published by Messrs. LONGMAN & CO., or by them jointly with Messrs. ADAMSON & HINE—LONGMAN & CO., 39, Paternoster Row.—October 1852.

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